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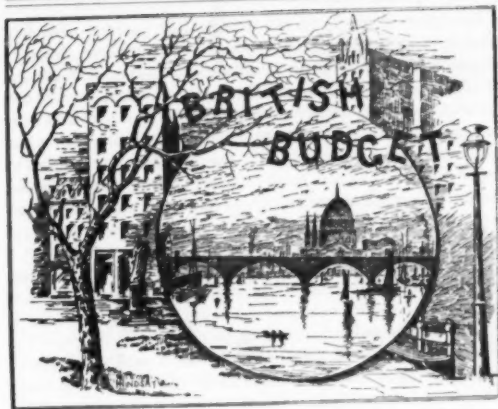
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CARE OF BRITISH OFFICES OF THE MUSICAL COURIER,
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LONDON W., DECEMBER 23, 1898.

HERR VON DOHNANYI, the pianist of whom I have written so much lately, left London yesterday for his home in Hungary. He intends fulfilling several engagements in Austria, returning in time to play at Glasgow and Edinburgh on January 30 and 31. Engagements have been booked for him at the London Philharmonic Society, the Saturday Pops and the Crystal Palace. His two London recitals are fixed for February 13 and 27.

Sims Reeves announces an evening concert for January 24, when he will be assisted by Madame Albani, Ben Davies, Mlle. Janotha and other well-known artists.

Charles W. Sinkins, the popular concert manager, was married on the 12th inst. to Miss Nadia Sylva, a violinist of some reputation here.

The Prince of Bulgaria has given to his court pianist, Emil Sauer, the great Bulgarian court uniform, as well as the Commander's Cross of the Civil Order of Merit, set in brilliants. This rare distinction was presented personally by the art loving Prince to Herr Sauer, who resided some days at the palace in Sofia, during which time several opportunities were found for him to play to the family circle of the Prince as well as at a grand court concert.

On last Monday Georg Henschel explained to a large gathering his new invention for the piano, which Messrs. Broadwood have put into practical form. Its object is to enable singers to accompany themselves in standing position while practicing. It may also be used with equal advantage in recital work, and would be of special value to lecturers. This ingenious contrivance consists of a row of keys arranged above the key-board of the piano; each, when depressed by means of an independent action, lowers the corresponding key beneath. The key-board is thus raised to a height that permits of the singer performing his accompaniments with ease in a perfectly upright position. As each key must have a corresponding action in order to raise it to its normal position, the weight of touch is slightly increased.

Herr Georg Liebling is now in Paris, and seems to have become quite a social favorite with the Parisians. He played with much success at the afternoon reunion given by the *Figaro* on December 16.

A brilliant success has just been achieved by the pianist Sapelnikoff at the Gewandhaus concert, Leipzig. The local papers speak in the highest terms of his phenomenal gifts, comparing him to Rubinstein, and saying that only d'Albert or Paderewski can be ranked with him. After an absence of three years he will play here at the Philharmonic concert on March 22.

Some important steps have been taken toward the realization of a Festival Theatre for England, and the promoters hope to publish a definite plan early in the new year. The theatre, although following the artistic model of Bayreuth, would not be confined to Wagner performances only, but available for musical festivals, Shakespearean plays and like performances on a grand scale.

CONCERTS.

I think it was De Musset who said that genius was the spark no industry could kindle and no neglect extinguish. Many are saying that Herr Dohnanyi has this spark, and indeed it was difficult to come to any other conclusion after hearing him and his quintet at the last Saturday Pop. About his playing, as about his composition, there is something no industry could have given him, and one feels, however idle he might become as to study and composition, this "something" would never desert his work, whether of fingers or of pen. At the age of seventeen Dohnanyi has composed a work distinguished for style, beautiful melodies and for development of those melodies, which would be astonishingly satisfactory in a composer who had been composing masterpieces for twenty years.

I think, then, he must be a genius, otherwise the existence of this quintet is an explicable mystery. I called it a masterpiece after one hearing and one perusal of the score. On hearing it again my opinion is wonderfully strengthened, and I am much tempted to say that the music has so high a quality that it may be placed in what Arnold

called "the glorious class of the best." Dohnanyi seems, as a rule, to have written with a swift flow of inspiration, but he surely must have lingered, Ruskin-like, over the concluding bit of his lovely adagio, refining his skillful counterpoint, adding a reminiscence of his leading motive, till, satisfied with the charm, he lets the music die away. The impression made by the quintet was instantaneous and unmistakable, and questioning was general as to the likelihood that in Ernst von Dohnanyi was to be found the composer who should succeed to the place among the great ones left vacant when Brahms joined Purcell. Time alone will show. Lady Hallé joined the pianist in an admirable rendering of Beethoven's Sonata in G, and played an adagio of Bruch, which sounded dull and insipid after the fresh vigor of the quintet. Von Dohnanyi afterward played Brahms' Rhapsody in B minor, Rubinstein's Barcarolle in G, and a capriccio of his own, which seemed distinguished by talent rather than genius. All were magnificently played.

This same artist gave his last concert at St. James' Hall on the 12th inst. The most important number was Schumann's Sonata in F sharp minor; the restless questioning and subdued passion were admirably portrayed; all was marked by perfect understanding and feeling, the slow movement being instinct with grace. Haydn's Andante con Variazioni in F minor and Mozart's Rondo in A minor served to show that the pianist can worthily interpret the older classics, though they suffered from the proximity of Schumann and Liszt. Beethoven was represented by one number only, the Rondo Capriccio, op. 129, wonderfully played.

A new singer from Germany, Mr. Vanderbeek, gave a recital on the 13th inst. at small Queen's Hall. Neglecting many other calls, I stayed till the very end of his concert, partly on account of the interesting program and partly because Mr. Vanderbeek is an interesting personality. He is, first of all, a tenor, who produced during a whole concert the effect of being a baritone till he came to the end of the lengthy program with "Fanget an," from the "Meistersinger." Then, and only then, his voice had fully the tone quality of the tenor, and his singing freed itself from the egg shell of the studies which somewhat hampered the artistic flight in the previous songs. "Fanget an" bore the stamp of individuality, and was the best the singer did of his selections, and seemed to point to an operatic career.

His production enunciation, expression are careful and well trained, but the traces of these studies made themselves felt in some of the earlier songs. Beginning with the "Benedictus" from Bach's Mass in B minor, he continued with Schubert, Schumann and Brahms. The French songs by D'Erlanger suffered from a pronunciation for which no doubt his German training is responsible. The concert-giver is a singer of many resources, and when he has freed himself from the sometimes too prominent and overpowering influence of his teacher will be able to arouse the emotion of his audience.

"Our Dumb Friends League" found substantial help in a ballad concert at St. James' Hall on December 8. Mme. Clara Poole's songs were greatly appreciated and encored.

On Monday a delightful concert was given by Miss Fanny Davies at the house of Mr. Threlfall in Hyde Park in aid of the Brahms Memorial at Vienna. Miss Maud Macarthy was to have played Brahms' G minor Piano Quartet, but being summoned to America to make her debut with Mr. Grau, Señor Arbos took her place. This admirable player was quite first rate as leader. Miss Davies played several of Brahms' shorter pieces, and the rarely heard Ballade in B minor, from op. 10, a work of the deepest and tenderest feeling. The chief interest of the concert centred round Sir Walter Parratt's performance of Brahms' Organ Fugue in the difficult key of A flat minor. Sir Walter prefaced this with a few remarks, noticing that the fugue was commonly supposed to be Brahms' only work for the organ. It was not so, for he (Sir Walter) knew another fugue and played it, and a friend of Brahms had told him that the master left several organ pieces unpublished. The work was so beautiful in itself and so beautifully expressed that Sir Walter kindly complied with the general wish to hear it again.

Owing to the Christmas holidays, there will be nothing for me to report next week.

SANS PEUR.

Another Blaisell Pupil.

Gifted with a fine voice and pleasing personality, this young woman, Miss Peck, mentioned below, is surely on the threshold of a successful career. She has been studying with Marie Seymour Bissell for some time, and recently sang "The Persian Garden" in Hartford, Conn., the *Courant* especially praising her, among other things, as follows:

Miss Sarah King Peck, the soprano, sang the lovely "I Sent My Soul Through the Invisible" with the mystic feeling it demands, and "Each Morn a Thousand Roses Brings, You Say," with a delicate and tender expression, her clear and beautiful high voice being particularly adapted to the "Orientalism" of the music, so to speak.

From Paris.

PARIS, December 20, 1898.

THE NEW OPERA COMIQUE.

IT is safe to say that never anywhere in any country has the opera of "Carmen" been so well produced as here in these last days at Paris. People who have seen the masterpiece given in all the grand cities of the world say that never has the impression been at once so illusive, so realistic and so artistic. This, however, does not include the singing of the roles, but the scenery, mounting, general stage business, decoration and training, which is eminently superior to anything yet produced—eminently Spanish, eminently "Carmen."

One of the chief causes for this is the side action and perspective action of the play during the play of the principles before the footlights. The value of this cannot be overpraised or overestimated. The accessory action is quite as essential to illusion as is the principal action, and its neglect and underestimation are the sources of more failure than is imagined. M. Carré has shown wonderful artistic sense in caring for it in such an exceptional manner in one of the leading plays of his repertory.

Not only the role of Carmen is represented, but the entourage in which she lived, moved and had a being, and this is not only suggested in scenery, but played by actors. The play thus given does not only entertain, it takes hold of the audience. The whole thing is vitalized and made strong and clear.

Another reason for this accentuation is the dropping out of sight of the orchestra in the new building. This is one of the most salutary musical measures of latter days in Paris. The effects are not to be compared. The musicians are not pushed under the stage in a cave, but a lowered space is allotted to them between the people and the players. This brings the audience directly in touch with the story on the stage, to which the music is as it should be—an atmosphere. It is a clear, healthy atmosphere at that, but not a stone wall of noise, personality and gyration, as is the visible orchestra. One who did not experience this relief of this measure could not believe it. The example cannot too speedily be followed by other bodies.

The excellent scenery, grand outdoor effects and absence of the mincing, untrue picturesqueness which has heretofore surrounded the drama, has also its effect in creating illusion. Despite a few drawbacks of cast, "Carmen" has gained 50 per cent. in dramatic power through the artistic activity of the new direction, and M. Carré may well be proud.

One can but wish that he would put his hand upon some of the other lovely pieces in his treasury and shake the dry bones of routine in the stage manipulation. "La Dame Blanche," for instance, given this afternoon, needs badly that the chorus be put to thought and made to feel that they are not supes, but actors every one. Looking into the audience should first of all be abolished by fine or abolishment of the actors. It is one of the most disastrous of all reprehensible practices.

The new building has many practical defects, inevitable in a country where theory and reverie are in predominance and practical common sense is scorned. But these things are not in evidence to the general public, while the many good and very beautiful qualities certainly are. As frequently remarked of it, it is a "jewel box," so dainty is it, so chic, artistic, agreeable to the eye, and so rich in its decorative effects. White and gold form the decoration, the sculptured figures are graceful and well proportioned, the lighting both agreeable and efficient, and the seating comfortable and well ordered. The acoustics are admirable and good from every point of the stage. The stage is not large, but seems to be well arranged. The exits, halls and cloak rooms all seem better than before, and the absence in part of the horrible "ouvreuse" is a relief for which to be devoutly thankful.

"The ceiling" seems to be the great point of attraction, and the audiences pass all their spare moments, their heads on their backs, bursting collar buttons and getting cricks in their necks, contemplating its features. French adjectives are exhausted in commenting upon it.

The ceiling decoration is a huge medallion, illuminated by a circle of lights. The colors are shaded blues and wheat colors. The blues shade from lightest sky to deepest indigo, and the wheats vary as in sun glories. The design is lyric comedy floating through the clouds, surrounded by servants, admirers and inspirations. She is represented as a beautiful creature being borne in a vaporous Marie Antoinette chair or sedan, while grouped about are various female figures, supposed to represent some of her heroines, two of whom require little draw on the imagination to speak Calvé and Sibyl Sanderson, or, perhaps, Carmen and Esclarmonde. A more distant group represents those who sing the praises of the artists, while inspiration soars above all, among the stars. The figures are blond, without exception, as are the clouds by which they are enveloped; the blues are the perspective of sky and stars. The signature "Benjamin Constant, 1898," is

not the least interesting feature of this much admired medallion.

In the various loges and foyers there is much art display, which is being more or less criticised by the spectators. The decoration is in general found to be "too rich" and to lack the "touch of genius." In any case, the music, the acoustic and the general ease are assuredly good, and for all good things let us be correspondingly thankful.

Director, designers—even the artists who play in "Carmen"—have all been down in Seville, Madrid, and in the Spanish mountains in search of truth and verity in regard to Carmen. Mlle. Georgette Lablanc, the young actress who was to play the important heroine role, went even so far as to endeavor to overcome a natural repulsion for the heathen bull fight exhibition. Overcome by its brutality, however, she fainted at sight of it, and left the place with such a repugnance as augured ill for the success of the Toreador preference of the fourth act.

Some anxiety was felt by the traditional set as to the result of the dropping down of the orchestra upon the justness of tone of the singers. It is true the support is missed by some of the singers, and the loss is sometimes evidenced even to the audience. But even the roaring orchestra of the Opéra, which is almost on the stage and which is loud enough to drown the thunder of battle or the fall of cities, is not sufficient to keep the opera singers on the key. Should singers anyway be dependent upon "support," and would not the withdrawal of this crutch make them more strong and self reliant? Would it not compel singing teachers to take away the crutch of the banging studio piano, and train ears and tones to proper power? This they certainly do not do now, and the negligence grows with every day, in line with the growth of the noise of the theatre orchestra. Take it away by all means.

THE 100TH "DAMNATION OF FAUST."

The triumph of the 100 triumphs of this remarkable work was to the Opéra Comique opening as the love of a true man for the merits of a true woman compared with the curiosity of a gaping crowd over a débutante.

It was a triumph won by intrinsic power over indifference and inattention and selfish opposition, one of the hardest battles on earth to gain. It was a complete triumph. It had gained all the negative forces of snob and stupidity, blindness, fickleness and unmusicality, and it had gained the ardent admiration of the real, the far-seeing and the connoisseur musician, losing nothing and gaining all by incessant and prolonged repetition.

Crowds were turned away from the performance. The house was packed and the box office closed after the second day of the week, and not a seat to be had for love or money after that. Some of the best musicians in the city were thankful to sit on the corners of steps, or even for standing room. A supplemental performance was called for the following Sunday by the disappointed, and those who were later than Wednesday at the box office could not get a ticket!

Do you hear that, Berlioz—and Cherubini and Habaneck?

Were the office opened again to-day for next Sunday every ticket would be sold before to-morrow night.

This sort of popularity is sometimes won by gilded accessories, by tricks of advertising, magnetism of physical presence, by merit served in appeal. The "Damnation of Faust" has won by pure love of it, which grows with every hearing and draws every fibre to it in the listening by all classes.

Berlioz was crowned at the fête. The physical crowning of a symbol by living hands seemed a paltry thing in the face of the man's immortality and in the face of the anguish by which it was reached. The saddest words in the agony of Christ were "Sleep on now and take your rest," when it was no longer of any value that his friends should stay awake. The saddest part of not having is having when too late. The feeling of rage against persecution comes with the honors that succeed it, not with the suffering itself. An echo of the farouche defiance of his soul crept into the joy of the triumph on Sunday on seeing the bust of Berlioz crowned and hearing odes sung in his praise. Development is the only keynote of resolution for the damnable torments of some lives. Sacrifice, devotion, worth, merit, genius, are all illusory. The development through them alone remains!

It is to be imagined the part which M. Colonne played in the successful anniversary service which he has done so much to create. He received crowns, palms, flowers and rapturous applause with gracious and becoming modesty. This sentiment indeed he expressed in a toast response at a dinner given in the evening in honor of the occasion.

"Forget me," he said; "this is the fête of Berlioz!"

The vocal cast was the original one of six years ago, with the exception of M. Fournets, the most superb and illusive Mephistopheles that can ever be found, and who can never be replaced in the "Damnation." Since his promotion to the Grand Opéra, whose artists are not allowed to participate in other performances, M. Fournets has been sadly missed in the Berlioz masterpiece. It is sincerely to be hoped that without losing any of his acquired positions he may one day be reheard in this role he filled so incomparably.

The Berlioz 100th was the fiftieth of the charming artist Mlle. Marcelle Pégi, who as little more than a child débutante took the important impersonation from the mature hands of Madame Kraus, and who found herself famous after the first representation, and who has steadily gained in popularity and love of the audience up to this week. She has since won praises in all the large cities of Europe, and was recalled the other day from a successful tournée in Germany to take her proper part in the great festival.

Marcelle Pégi is a very interesting personality aside from her exquisite voice. Mignonnette and miniature in form, she is ablaze with the verve and intelligence of mixed blood—Swiss, Italian and French. She is appreciative, sensitive and has the will and persistence of a more ordinary woman. She speaks and sings German, which has been part of her success in Germany, where her French songs and arias are gems of vocalization.

She lives modestly in the Batignolles quarter, with her mother and a sister, who is her incessant and devoted companion. Her home is already a treasure house of souvenir. The heads of the European musical worlds are among them, all dedicated with words of warm affection and admiration. She is a close student, and has a loving and enthusiastic nature, loyal to friends and honest in conviction. It is the wish of her friends that she sing more in Paris in concerts, which shall show the variety as well as charm of her genius.

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One is not twenty-four hours in Paris without hearing of the Bodinière, of performance being given there, and of people going to hear and see what is going on there.

M. Bodinier is one of those men rare enough in France, though manifold in the States, a man of ideas out of the ordinary ruts and who has the gift of putting those ideas into execution. When these ideas became too copious for his head he organized the Salle Bodinière and set them going in there. This about twelve years ago, and the doors have never been closed since.

The performances are chiefly in the line of lectures, with and without song, with and without scenery, with and without projected light. These are largely of M. Bodinier's own origination, for he is a genius of fertility, but others having ideas are welcome to collaborate or to rent the salle for a plan already matured. It is a charming little hall, with stage, gallery and extremely comfortable and recherché seating room. It is in reality a salon, for by the frequency of the entertainments, the steady adhesion of the audiences once they find their way to the place, and by the social and artistic flavor spread about, one scarcely knows how the Bodinière audiences become first acquaintances and then friends.

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idea first entered the mind of M. Bodinier to organize a place of reception for the talent and execution of young artists, people whose brimming originality might be in danger of receding or perishing under the drought of conventional administration. For a few years the Conservatoire pupils formed the habit of coming there for practice among themselves. Later on the afternoon conference idea was born, and by that has the place become famous. M. Bodinier got in touch with the needs, ideas, fancies and originalities of the world of actors, painters, writers, singers and people of genius without specialty, and lent them his aid, invoking theirs. It was but a question of cause and effect. The Bodinière became the fashion.

MM. Francisque Sarcey, Jules Lemaitre, Ferdinand Brunetiere, Gustave Larroumet, Paul Desjardins, Doumic, Rognon, l'Abbé Charbond, Hugues le Roux, Maurice Lefebvre, Leo Claretie, all known to America as among the most serious minds of France, have been among the Bodinière lecturers. The "Passion" in tableaux vivants, has been given there by pupils of the Conservatoire. The sermons of Bossuet have been declaimed there by Mounet-Sully. All sorts and classes of the French chanson have found echoes in the ears of ready listeners. Even Yvette Guilbert was here presented to the public in her forming days. Amel, Judic, Felicia Mallet, Mily-Meyer, have been heard here, and also the best artists of the Opéra, Opéra Comique, Odéon and the Comédie. It was here, too, that the opera class organized by the late Madame Bonichère gave its first representations. Unpublished works, too, found at the Bodinière a veritable cradle from the year 1888 to the present day. Some 150 pieces of this kind have been given.

This season some very interesting novelties will be heard. One of the most important is a series of spectacles of the workings of nature, with lectures scientific and artistic in one, showing the how, why and wherefore of the various phenomena of nature. This series commences the evenings of this week with "The Creation."

Among the afternoon subjects are "Ancient and Modern Sonnets," lectures on the sonnets and the setting of them to music, by M. Leo Claretie, illustrations sung by M. Paul Seguy.

In the first lecture, on Tuesday, M. Seguy sung sonnets by Petrarque, Ronsard, Molière, Joachim de Bellay, Arvers, Sully, Prudhomme, Du Lode and others, set to music by Paladilhe, Massenet, Grandval Thomé, Marechal Duprato and D'Angers. A most curious series is also being given by M. Jules Bois, upon hypnotism, with demonstrations by hypnotized subjects. The one of this week, on the effect of music on hypnotized people, is causing much discussion. The suggestions of subjects to hypnotic dreamers is also creating much attention. The miracles at Tilly S. Seule's, so much commented upon by recent papers, is being described by means of projected lights, by Gaston Mery. M. Emile Engel commences a series on modern music, singing selections himself. "The Failure of Marriage" and the revolution of the matter is treated by M. Renaud. A wonderful calculator, Jacques Inandi, gives his experiences.

Friday will see a Fantaisie Revue in "Paris-Smart," which promises to be very amusing. In fact, the scale of

entertainment is being played in this interesting locale. While some subjects are decidedly "Frenchy," nothing vulgar or irregular is permitted, and the "cachet" of the Bodinière is always preserved. A sort of art gallery of modern and unpublished works, sketches of divers sorts, interesting statues and busts, forms the long entrance hall which is fitted up as a lounging room, so that minutes previous to openings and between entr'actes are not



THE BIZET MONUMENT AT THE OPERA COMIQUE.

either wasted or tedious. There is always something to see and to study.

M. Bodinier has been approached upon the subject of giving a dual series of lectures in Paris on the United States and in the United States on Paris, with projected lights and scenes and events and types taken from real, everyday life and living, instead of the exaggerated ideas usually conveyed between countries by novelists, dramatists and lecturers generally. A greater boon could not be offered in the interests of internationality than this making known of countries one to another, and it is sincerely to be hoped that the project may be carried through.

"La Reine Frammette," by M. Catulle Mendes, has been given at the Odéon. It is a sort of historical love story of France and Italy and monastic hypocrisy of the seventeenth century done in Mendes colors. It appears that although there is a novel of this title the drama has no relation with the book, but is of original creation. It

is well mounted, of course, at the Odéon, and scenic music has been written by M. Paul Vidal.

A monument to Bizet by Falguière is erected on one of the landings of the staircase of honor at the Opéra Comique. He died at the age of thirty-six, a few months after the first "Carmen" representation. The music was praised and loved from the first. He was made Chevalier de la Légion d'Honneur the day of the representation, March 3, 1875. He had already written "Pêcheurs de Perles," "L'Arlésienne" and "Djahleh." Among the creators were M. Jacques Bouhy, Escamillo; M. Lherie, Don José, both now professors of singing and acting in Paris; Galli Marie, Carmen, and a Mlle. Chapuy, Micaëla. It had forty-seven representations in 1875, three in 1876 and has been steadily on the repertory since 1883.

There have been twenty directors of the Opéra Comique since 1804. The present is the third Salle Favart. "La Dame Blanche," which is drawing good houses this week, has had the greatest number of representations of the forty big works given. It has had 1,634 representations. The "Pré Aux Clercs" comes next, 1,571; Adam's "Chalet," 1,384; "Mignon," 1,183, and "Noces de Jeannette," 1,078. Auber's "Fra Diavolo" had the greatest number of representations under a thousand, 835, and "Carmen" comes next with 755.

The Beethoven and Mendelssohn days at the Colonne concerts were the chief musical events of that society, outside of the Berlioz demonstration.

Of Beethoven were given the Fantaisie with chorus, op. 80, the piano part by M. Diemer. It was a superb work superbly given. The "Moonlight" sonata was played by Madame Roger-Miclos, who was listened to with a rapt attention throughout. The Thirteenth Quartet (130), overture and chorus of girls from "Le Roi Etienne," fragments from the "Ruins of Athens" and a violin concerto, op. 61, were the other numbers.

The violin in the concerto was played by a gifted young Spaniard still in his teens, who, compositor as well, had written the three cadenzas. His name is not unknown in the States, where he played as a child, Joan Manen. He has now become a full fledged artist, and a grand career is prophesied for him by artists. He is extremely talented, both in execution and composition, holds attention and creates enthusiasm. More later.

How did he play the concerto? What is the use of saying how he played it. No three people agree as to how people play things. At a dinner party last evening, for example, two people, both musicians, both critics, both pianists, differed diametrically as to the playing of the young man. At the same fête absolutely diverse opinions were expressed as to a violinist well known and greatly praised in the States; one claiming that he could not play at all, the other that he played magnificently! This is fact, and both parties were so-called "authorities" and serious people at that.

As the witty Harold Bauer remarked in Madame Ram's salon one evening recently: "Things are played well or ill, according to the humor of the hearer at the time; not even the temperament, education, knowledge or experience—the humor simply." And Mr. Bauer, in saying this, was much more largely right than are most of the musical

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opinions of which he spoke. Mr. Bauer himself, in the same salon, by the way, played several very charming things in the most masterful fashion, with passion and power and interest. He has just returned from his tournée in Scandinavia, and is full of interesting anecdote and observation of his trip. He is a clever man outside of music and a good talker. Reports of his playing were excellent from his late tournée.

The Mendelssohn numbers were "The Midsummer Night's Dream," Overture of the "Grotte de Fingal," Andante of the "Symphonie Italienne" and concerto for violin. The latter was played by M. Jacques Thibaud, the talented first violinist of the Colonne Society. He was warmly applauded, as he always is.

A curious incident among the artists of the Opéra Comique: One of the leading singers in "Mignon" falling suddenly ill, another, then singing in "La Dame Blanche," was called at the last moment to fill his place. He refused, pleading lack of preparation, &c., which seemed just enough, not having sung the role for several months. Another was put in his place, and the incident was announced by a placard in the foyer of the theatre during the representation. But it seems that by a law of the Opéra the director has the right to send his artists to fill other positions in other cities of France. The young man was sent for four months to play in Bordeaux! Further, the director of the Bordeaux theatre pays a certain sum for the use of one of the leading Paris artists, but this sum goes into the Opéra Savings Fund, not into the pocket of the artist, who, for the same sum he receives in Paris, has to miss four months of the glory of the capital. It is an intelligent and not altogether cruel punishment, and shows that singers here must keep up all their roles, to be ready at any time to play them.

Saint-Saëns' latest toy is astronomy. He is reported as employing his time in the Canaries by a study of the heavenly bodies, and not only so, but writing such remarkable papers on the subject to scientific bodies in Paris that they are filled with envy toward Music for the possession of such a master mind.

A curious process is on hand touching the Rossini Retreat for Aged Musicians, established by the wife of the Italian composer at Auteuil, a suburb of Paris. It seems that quite in defiance of the spirit of gentle and kindly benevolence of the founder, the aged beneficiaries are hedged about by a set of double-barreled, hide-bound and double-back-action rules and regulations, which would make the beggars of a county asylum blush to own. Not content with petty and futile persecutions as to peeking into packages, hours of going out and coming in, forbiddance of pets and flower pots, a "règlement" exists "willing" to the retreat the goods and chattels of those who die in the place!

The husband of an aged French artist recently deceased contests the possession of the souvenirs, clothing and a few pieces of furniture which the old lady had kept about her. The advocate in his favor made yesterday an able pleading against not only the injustice of the enrichment of the foundation at the expense of the occupants, but against the unnecessary and annoying strictures surrounding the sunset hours of the most sensitive and impressionable of mortals—musicians. M. Waldeck Rousseau has the case for the direction of the home, and will respond in a few days. It will be interesting to know how the matter is decided. On the outside the home is all that could be desired, a most lovely and peaceful spot in one of the most charming nooks of Paris. It is a pity that the original intention of a free, happy and dignified existence for the aged artists should be distorted by a bit of grasping official greed.

A strong movement is on foot here against the old-fashioned method of stuffing boys' intelligence with dead things and dry bones, to the exclusion of life, practicality and modernism. The dead and living languages are, naturally, one of the piquant features of the discussion. Apropos of the subject, one of the leaders for the "modern and living" reform is the founder of a paper printed in Rome—in Latin! But it is to be remarked that the pages devoted to business are printed in the living tongue of the country! Which goes to show that while certain sets and circles may pride themselves on mental antiquities, the life of the hour demands—life. Inasmuch as France needs

above all things life in business and vitality in her men, she cannot too soon adopt any measure that may tend to vitalization.

All children in all countries at present should learn three or four languages with their tables and spelling. There is no reason why they should not, and there is no acquisition so imperative and so growingly imperative as the acquisition of language universally.

Hoffmann-Gaertner, Williamsport.

That charming young soprano, Hildegard Hoffmann, whose star is ever in the ascendant, and the splendid artist, Leontine Gaertner, were both associated in a concert in the above city early in the season, and both were eminently successful, as may be seen below:

Miss Hildegard Hoffmann and Fraulein Gaertner are artists of a high order, and ably sustained their great reputation.—Williamsport, Pa., Sun, November 23.

Miss Hildegard Hoffmann fulfilled all that was expected of her from the flattering accounts that preceded her. She has a clear voice of good range and fine dramatic ability. Both artists were very obliging and responded generously to the encores that were demanded.—Williamsport, Pa., Gazette and Bulletin, November 23.

News from Copenhagen.

On Sunday, December 11, Kapellmeister Joachim Anderson gave the sixth of his palace concerts, at which was given for the first time in Copenhagen "Gesang der Rheintöchter," from "Götterdämmerung." It was well sung by Frau Hedewig-Sinding, Faarborg, Miss Ellen Nehammer and Miss Agnes Wiener. The talented cellist, Eiler Jensen (a member of the orchestra), played admirably Saint-Saëns' A minor Concerto, and the following works for orchestra were given:

C minor SymphonyGade
JudexGounod
Norwegian DanceGrieg
Russian DanceTchaikovsky
OvertureAuber
Die StürmePortici

Mr. Andersen played with good effects of phrasing and expression and with excellent rhythm, as he always does. The orchestra, so well trained by him, responded splendidly to his directing. The large hall of the Concert Palace was sold out for every one of the six concerts of this the fourth season. This was very encouraging to the able director, who has at last after years of struggle succeeded in raising the interest of the Copenhagen public, in good orchestral music, to the desired pitch.

The following works were given for the first time in the palace concerts: Raff's "Im Walde," Gade's C minor Symphony, Goldmark's "Ländlicher Hochzeit," Wagner's "Gesang der Rheintöchter." "Siegfried's Liebeslied" was excellently sung by Eugène de Dauckwardt. Other works of interest were given.

Plunket Greene.

In view of the fact that Plunket Greene, the eminent English basso, will this season, during the months of January, February and March, make an extensive American tour, which promises to be very successful, the following extracts from his many press notices claim special interest:

PLUNKET GREENE IN BERLIN, GERMANY.

Plunket Greene, a great favorite with the Berlin audience, gained untinted applause and an encore for his artistic singing of old Irish and modern English songs.—Daily Graphic.

Plunket Greene's rendering of "My Love's an Arbutus" and "March of the Maguire" was excellent, and created a good impression.—Daily Chronicle.

Irish ballads and modern English songs were sung by Plunket Greene, which were also warmly applauded.—Court Circular.

*** And Plunket Greene, who rejoices in a great reputation at home and also in Germany. *** While Harry Plunket Greene already occupies an enviable position in German musical circles.—Musical News.

Plunket Greene won great applause for his admirable singing of old Irish and modern English songs.—St. Paul's.

Plunket Greene's singing was received with a perfect furor of applause. His agreeable and flexible baritone voice, as well as his fine artistic delivery, especially in the Irish folksongs in Stanford's effective setting. After the stirring "March of the Maguire," Mr. Mr. Greene was recalled so often that he finally had to yield to

the inevitable encore, and in compliment to the audience he sang in German some Schumann Lieder.—MUSICAL COURIER, London.

High praise being given, not only to the music, but to Plunket Greene.—Musical Times.

PLUNKET GREENE IN BRUSSELS.

Plunket Greene is not merely a voice, not merely a singer, but he is an artist with a happy gift of using his intelligence so as to lend whatever he interprets its true character and color.—Independence Belge.

RECENT ENGLISH REFERENCES.

Mr. Greene gave the group of songs set by Schumann to Eichendorff's words; some of them are among the songs that Schumann lovers hold in greatest affection; they were sung with exquisite art, perfect expression and due restraint.—London Times, March 12, 1898.

Plunket Greene was happy in his choice of songs, commencing with an antiquarian series, followed by Professor Villiers Stanford's clever settings of the Clown's songs from "Twelfth Night." In all of these Plunket Greene displayed to advantage the declamatory style of which he is a consummate master.—London Standard.

The charming "Cuckoo Madrigal," the humorous and pathetic "Over Here" and "Love at My Heart Came Knocking" were deliciously sung, and the audience were roused to a pitch of enthusiasm with a rollicking song, "The Jug of Punch."—London Times, February 28, 1898.

Plunket Greene contributed a number of songs, including two by Dvorak, the well-known "Songs My Mother Taught Me" and "Tune Thy Strings, O Gipsy," Grieg's "Das Vaterland," Schumann's "In's Freie," as well as some "Traditional Airs." The gifted vocalist was in good form and rendered ample justice to his songs.—London Morning Post.

Plunket Greene sang three songs by Schubert in his best manner. "Am Meer" and "Der Doppelgänger" were given with a concentrated force and passion that was most impressive, and the spirited "Ade" was sung in grand style.

A FEW AMERICAN COMMENTS—1896.

The keenest artistic delight was given by Mr. Greene's admirable singing.—New York Tribune.

There are few, very few artists, who can rival him in sincere, manly and wholly sympathetic delivery. His manner is just as convincing as it is unassuming, and the technical finish of his style beyond cavil. He sings excellently in foreign languages and possesses the art of humor even to its rollicking stage, quite as much as the poetic feeling, which can blossom in essential places into sterling passion.—MUSICAL COURIER.

He sang with uncommon fervor and devotion, and gave especially the three old German songs with superb breadth of style, and Schubert's "Gruppe aus dem Tartarus" and "Dithyrambe" with memorable fire and nobility of conception. There was present as large an audience as the hall would contain, that fully appreciated Mr. Greene's performance.—New York Tribune.

There was not a vacant chair in the Chamber Music Hall yesterday afternoon when Plunket Greene appeared on the platform to begin his first recital. He was liberally applauded, and at the conclusion of the first part was recalled, giving for an encore the favorite "Ein Ton." The Breton song and the Scotch ballad were charmingly sung, and as a final encore Mr. Greene sang "Father O'Flynn," with a rich brogue and a rollicking spirit that were infectious, and sent his audience away in the cheeriest possible humor.—New York Recorder.

Mr. Greene sang five songs, Schubert's "Litanei," the old German "Ein frohlich Gesang," Frederic Clay's "Sand o' Dee," the Scotch song, "Twa Sisters o' Binnorie" and the English "Twanky-dillo." In this list he had ample opportunity to display the most charming qualities of his fine art, and he succeeded in arousing the audience to a recognition of them.—New York Times.

He is a finished singer in the complete sense. His versatility is remarkable. He has breadth, spirit, sentiment and humor.—Post, St. Louis, Mo.

The program from beginning to end was listened to with rapt attention by the audience, and the enthusiasm knew no bounds. Mr. Greene possesses a magnetic presence, beautiful voice and artistic method, which is taken advantage of at every possible moment. The return of Mr. Greene is patiently awaited, and it is to be hoped he can be prevailed upon to return to this city before his return to England.—Cleveland Recorder.

This is Mr. Greene's second visit to Pittsburg, and he has already proved himself a great favorite. The Music Hall was not large enough to accommodate the crowd, and over a hundred were turned away. Mr. Greene captured his audience in the first number.—Telegraph-Chronicle, Pittsburg, Pa.

The hopeless, joyless, melancholy and the infinite longing that Heine infused into his poems were wonderfully heightened by Schumann's inspired music, and the result is such a monument of genius that he must be a bold singer who attempts to reproduce it, but that Mr. Greene is quite capable of bringing out the best thought and aspiration that are in the wonderful songs, he has long ago proven. His work yesterday gave no new evidence of his ability, for none was needed.—New York Mail and Express.

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BERLIN OFFICE THE MUSICAL COURIER.
BERLIN, December 17, 1898.

TO-DAY is the birthday anniversary of Beethoven, and its annual return means for Berlin as surely a number of concerts consecrated to the works of the greatest of symphonists as the approach of Christmas brings to New York a performance of "The Messiah."

The first one in the field this year was Arthur Nikisch, whose program of the fifth Philharmonic concert comprised two works, which each one in its own distinctive style may be said to represent climaxes of Beethoven's second and third creative periods. I speak of the "Pastoral," and of course the Ninth Symphony. Both together are a little heavy, even for a Beethoven program, but the audience, which was as enthusiastic as it was large (several hundred people had to be denied admission for want of space), did not seem to feel wearied, and remained attentive and appreciative to the very last. This fact in itself is a strong proof of Nikisch's powers of holding not only his orchestra, but also his public, and I can add to this the further compliment that his interpretation and his general reading interested no less the critics.

Of course there are some who take umbrage at a few of Nikisch's "improvements," especially in the "Pastoral" Symphony, where, for instance, the sempre fortissimo, of the violoncelli was at the close shaded down to a pianissimo, the two fermatas for the trumpets in the allegro were contracted into a single one, and, oh, horrors! finally the muted horns made their appearance. Those poor muted horns are still a very much muted question, and while Nikisch maintains that they were intended and especially put down so by Beethoven himself, although they are marked muted only in one of the Breitkopf & Härtel editions, somebody else decries them as bad, unBeethovenish in the extreme and only the invention of some smart aleck of a hornist. Be that as it may, if the effect is not one thought of by Beethoven, it is surely a very pleasing and euphonious one, and as it also facilitates matters for the horn player I have no objection to it.

To me Nikisch's well-defined reading of the well-known work was almost a pleasure, and it would have been entirely enjoyable if he had not dragged the brook scene, which is marked *andante molto moto* and not *adagio sine moto*.

Very enjoyable was the interpretation of the orchestral part of the Ninth Symphony. It was a reading out of whole cloth (aus einem Guss, as the Germans say), full of verve and vivacity, with a gradual working up to a final climax that was as rousing as it was effective. The scherzo especially was as brilliantly and rhythmically pregnant as I have rarely heard it.

The four soloists—Emma Hiller, Anna Stephan, Carl Dierich and Rudolf von Milde—may individually (and the two lower voices surely are) be very decent artists, but together, in the very difficult solo quartets, they could not satisfy even the most modest demands. In very praiseworthy contract thereto the excellent Philharmonic Chorus of Mr. Ochs did its share of the work nobly and vigorously, and the high A in the finale rang out through

the big Philharmonic Hall in gloriously resonant and absolutely pure style.

At the last concert, on January 9, 1899, Eugen d'Albert will be soloist and will perform his own second piano concerto and the Schubert-Liszt "Wanderer" fantasia, while the orchestral numbers will consist of a Haydn symphony in E flat, the third "Leonore" overture, and as a novelty still in manuscript Karl Gleitz's symphonic poem, "Fata Morgana."

The above described concert was surely the most important one among the concerts of the week, which, in point of decreasing number as well as significance, mark the approach of the holidays.

Of special interest to Americans, however, was Miss Augusta Cottlow's first Berlin public appearance this season in a concert of her own at the Singakademie, which was so well attended and brought our pretty young countrywoman so many honors that I gladly fulfilled the pleasant mission of informing you by cable of her great success. Let me add right here that the success was in every way a thoroughly deserved one. Miss Cottlow has since her disappearance from public gaze studied most perseveringly, and to all appearances with the happiest results, under so broad a musician and so excellent a master as Ferruccio Busoni.

She has also made studies in composition under O. B. Boie, and this double musical development has widened her artistic horizon and has made of the highly talented young girl from Chicago a full grown, a very interesting and a very original pianist. If here and there Miss Cottlow still indulges in an occasional exaggerated accentuation, if her changes of a dynamical nature are too sudden, too explosive as it were, these faults, if faults they be, must be ascribed to her still youthful temperament, which cannot be kept under control at all moments. They are atoned for, however, by the verve she displays and by the freshness of her conception.

Her playing has a tinge of the American home-made-ness about it which is very pleasing to ears that are fond of the unconventional. And yet Miss Cottlow can be as staid and straightlaced as a Dutch master of the old school. Watch her perform the ponderous Bach D major Organ Prelude and Fugue in Busoni's masterly transcription for the piano. Right after she grows graceful and after all naïve in Mozart's charming A minor Rondo, and she becomes classical and reposeful in Beethoven's C minor Variations.

But her true spirit of romanticism and her innate musical originality break forth in Schumann's F sharp minor Novelette, and still more so in the Chopin numbers, the F sharp minor Nocturne and F major Ballad. And she has also fleet fingers and a delicate touch, which are displayed in the Liszt "Waldertrauen" study, while finally the big sweep and the powerfully sonorous touch are given full sway in the broad chords of the Liszt E major Polonaise. It was a fine performance, and was followed by an avalanche of applause, the thunders of which did not subside

until Miss Cottlow had yielded to a double demand for encores, for which she selected the Chopin-Liszt Chant Polonaise and a little prelude of mine in G minor from the collection of ten preludes which will appear in the near future from Breitkopf & Härtel.

A good share in the evening's success was due to the superb Steinway concert grand which Miss Cottlow used at this recital.

A pianist of a most austere sort, almost a trifle too virile and too acrid in her whole artistic make-up, is Miss Hedwig Meyer from Cologne, one of the few pupils of the director of the conservatory of the Rhenish capital, Prof. Dr. Franz Wüellner. This young lady, who is to give two piano recitals at Bechstein Hall, chose for both her programs exclusively sonatas by Beethoven. Five of these she performed last Saturday night in true Hans von Bülow fashion at one sitting. They were the "Waldstein," the "Adieux" and the three last sonatas. Truly a stunning program and one executed with as much ability as earnestness.

If Miss Meyer, with all these imposing qualities, did not succeed in quite captivating the hearts of her audience as well as the one of this individual listener, it is because one expects from a young lady a little more than mere musicianship, artistic austerity and virile earnestness. One is longing for a little suavity, a little languor here and there, a little sentiment and even a little—frailty. "It's the eternal in woman that draws us upward." Nobody has felt and expressed it more intensely than Goethe did in this one phrase, what we want of woman, and it's just a bit of this "eternal womanly" that is wanting in Miss Meyer.

Carl Markees, one of the head teachers in the violin department of the Royal High School of Music and chief cook and bottlewasher of Professor Joachim, gave his second concert with orchestra at the Singakademie last week. The first concert my former assistant, Herwegh von Ende, himself a rising young violinist, reported, but as I wanted to satisfy myself about the justness of his very severe judgment upon the performances of a man in such high position as Mr. Markees, I went to the second concert in person. Well, all I have to say is that Mr. Markees must be one of those pedagogues who can teach others much better than they can play themselves; otherwise I am at a loss to understand why an authority like Professor Joachim should or could make Mr. Markees his first assistant at the Hochschule. I did not have too exalted an opinion of this gentleman's playing when he was second violinist of the Halir Quartet; but now, after I heard him perform the Adagio and Finale of the Brahms and the first movement of the Joachim Hungarian Concerto, I think Mr. Markees really presumptuous to come before an audience mostly constituted of violin students and connoisseurs with so deficient an equipment of a technical sort and with an apparent lack of correct ear for intonation and purity of tone. I am sure that the Hochschule has more than one pupil who can play all around Mr. Markees.

If the Royal Institute, however, should not be in possession of such an article I can recommend them to the Stern Conservatory, a pupil of which old renowned music school I heard in a concert he gave at the Singakademie. Mr. Mieczyslaw Natrowski is still a very young man—in fact, scarcely more than a mere boy by looks, but he is unquestionably and outspokenly a great violin talent. Under the expert tutelage of Prof. Gustav Hollaender he has developed this talent, until now, at the age of fifteen or sixteen, the young Pole is able to cope successfully with the great technical difficulties of such works as the Bach Chaconne and the Tschaiakowsky as well as the Bruch D minor violin concertos.

The last named work, indeed, was performed astonishingly well for a boy of his age, and much more satisfactorily than the Tschaiakowsky, which requires mentally bigger development, and which, besides, ought not to be interpreted with piano accompaniment, as the orchestra-

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tion is one of its chief charms. The Bach masterwork was musically and with very great accuracy performed, but to exhaust its possibilities requires a riper artist than young Natrowski. He is, however, a thoroughly musical nature, as was demonstrated in the composition of three little Lieder, which, if they are still lacking a trifle in independence, show some creative talent and sense for harmony. They were adequately sung by the soprano, Miss Hedwig Kaufmann.

Master Natrowski was vociferously applauded and made much of all through the concert, and at the close of the program he was made to play an encore, for which he had selected Saint-Saëns' "Le Cygne."

Otto Bake was the accompanist, and he played havoc with the last movement of the Tchaikowsky concerto.

That this was decidedly a violinists' week you can see from the fact that I had to attend still another concert of that genre. It was given by Jules Conus (by the way, I suspect the genuineness of that Latin ending), teacher of the violin at the Moscow Conservatory and composer of the violin concerto in E minor which Petschnikoff performed for the first time at a recent Philharmonic concert. I then gave a more detailed description of this novelty, which I consider among the best and most interesting contributions to modern violin literature.

Its extreme tenderness of thematic invention and a certain shy, almost womanish, atmosphere of suppressed melancholy were brought to more intimate and more intense enjoyment in Petschnikoff's poetic interpretation than they were in the composer's own reading. He was evidently bent upon "doing things differently;" but he by no means did them better, for his technic is not as smooth and finished as that of his friend and countryman, nor yet has he the beautiful and sweet tone that is the distinguishing characteristic of Petschnikoff's playing.

I again admired the fine workmanship in Conus' treatment of his themes, which remains polyphonic even in the very difficult cadenza. Some weak spots in the instrumentation, such as the extremely low position in which he writes for the trombones and horns, became more apparent under Rebeck's rather robust baton than they were obvious in Nikisch's always refined and "smoothing down" orchestral accompaniment.

The Philharmonic Orchestra gave as the opening number of the program the Bach D major suite, in which Mr. Conus, as a solo, played the immortal Air (of course not in the Wilhelmj arrangement for the G string, but as it was originally written by Bach). The Moscow musician also performed some smaller pieces with piano accompaniment, among which was the Schumann "Abendlied," Wagner's "Albumblied" and an andante by Tchaikowsky.

Somewhat of a fashionable event seemed the first appearance here of Miss Johanna Rothschild, of Cologne. Although this stylish looking young lady made her debut here and had never been heard of before, I found to my astonishment the usually not overcrowded Bechstein Hall filled to the very last available seat. Such is the influence of introductions into "society" and the glamor of a financial name in Berlin, as well as in New York, London, Paris and anywhere else.

I understand, however, that Miss Rothschild is not personally overwhelmed with financial possessions, and that, though her renown is as yet a purely local one it was won on its merits. Indeed, I am forced to acknowledge that the young lady is a very talented, musicianly and promising singer, with a pleasing, but not a big, and as yet not absolutely developed, mezzo-soprano voice. She delivers her Lieder with natural good taste and clear pronunciation, albeit the phrasing is in places more influenced

by the lack of routine in breathing than by musical meaning, or the verbal sense of the text. With more experience, however, Miss Rothschild will unquestionably be able to overcome this defect. I heard from her some Schubert and Brahms songs, which were received with more applause even than the interpretation deserved by the very fashionable and generous audience.

Still another violinist made his first Berlin soloistic appearance as "assistance" at this song recital. It was the new second concertmaster of the Berlin Royal Orchestra, Bernhard Dessau, formerly concertmaster at Schwerin. His playing of the first movement of the Bruch D minor concerto was technically correct, but dry in tone as well as in conception.

The only remaining concert of the week I attended, last night's joint appearance of Miss Erna Goeritz, soprano, and Miss Hedwig Strache, violin, hardly deserves mention in this column. The latter young lady played the devil with Tartini's so-called "Devil's Sonata," the indispensable equipment for the playing of which is the possession of a good trill, not yet acquired by Miss Strache. And Miss Goeritz was more pleasing to the eye than to the ear. She displayed most liberally charms of a physical nature which are denied even in approximate quantity to her vocal organ.

Miss Idalia Schuyler, a young American dramatic soprano, who studied for some time in Vienna with Amalia Materna, lately made a successful debut at the Danzig Opera House in the part of Recha in "La Juive." The Danzig papers speak very highly of her gifts, both vocal and histrionic. After Christmas Miss Schuyler will make a tournée of one month in Russia, and then will return to her present position.

Not all operatic singers are good concert, and least of all good oratorio singers, but our popular little Thessa Gradl, one of the prettiest and at the same time cleverest of Berlin's Royal Opera House sopranos, is equally at home upon the concert and operatic stage. Lately she sang at Duesseldorf the soprano part in Haydn's oratorio, "The Seasons," and the criticisms she brought along from the Rhenish music centre are so complimentary that I could not help calling them "The Compliments of the Season." Do you seize on? If so, I wish you all a merry Christmas and a very happy New Year.

One of the world's most decorated musicians is court cellist Heinrich Gruenfeld, of Berlin, who just now received from the Emperor of Austria the cross of the order of Francis Joseph.

Another musician who has lately been much decorated, and whom you will soon hear in the United States, is Emil Sauer, the pianist. He is chamber virtuoso of the Prince of Bulgaria, and that potentate recently gave to the artist the great Bulgarian court uniform and the commander's cross, set in diamonds, of the Civil Order of Merit. These distinctions were bestowed upon the artist in person by the Prince, whose guest at the Sofia palace Mr. Sauer was for three days. During this time he played several times in the Prince's private circle, and also in a great concert attended by the entire court. When Sauer took leave of his hosts the Prince and Princess gave him their pictures with autograph dedications and set in costly frames.

Leoncavallo writes to a friend in Berlin from Bologna: "You will be surprised to hear from me from Bologna,

but I have settled in this mediæval town of Italy in order to work undisturbedly upon my opera 'Roland of Berlin.' I have written to Count Hochberg and told him that I expect the opera to be finished by the end of next year, and I expect his answer with regard to the cast, mise-en-scène and costumes. The libretto of 'Roland' is ready, and I have lately read it to several friends." From good authority I learn that Leoncavallo is at the same time busy upon the composition of still another opera, entitled: "A Tragic Idyll," the subject of which is taken from Paul Bourget's novel of the same title.

Bernardus Boekelman, who with his two daughters will soon return to New York, brought the last four fugues of the second series of his colored edition from Bach's "Well Tempered Clavichord," which have lately appeared in print. In order to facilitate the purchase of a work so useful to students all the sixteen fugues which have so far appeared will now be brought out complete in two series. An edition in which construction and form are so explicitly and clearly represented to the eye in a most original and exceedingly practical manner that even the smallest particles are analytically brought to view, should offer to every layman, as well as to the budding musician, a specially valuable guide to find his way into the clear understanding of these classical compositions.

For self-dependent students the affixing of very plausible explanations and aphorisms was a happy idea, and for pupils the added harmonic scheme of the fugues can be made useful at least in several of these works, as they can be played as an accompaniment upon a second piano or a cabinet organ. Altogether I think Mr. Boekelman's colored edition of the Bach fugues a work of the greatest merit and of considerable pedagogic value. The typographical work as well as the general get-up of this edition does credit to the publishing house of Jul. Heinr. Zimmermann, of Leipzig, and especially also to the lithographic offices of F. M. Geidel in Leipzig.

Besides Boekelman's visit I received a call from the talented brother and sister Daniel and Bertha Visanska, from Mrs. Gruenewald, of Memphis, Tenn., and from G. A. Walter, of New York, who is here educating his tenor voice with Dr. Hugo Goldschmidt, and his not unimportant gifts as a composer with Max Loewengard, of the Scharwenka Conservatory.

O. F.

Berlin Music Notes.

TUESDAY night was a gala one, as it recorded the immense success of two of our rising young artists, Miss Cotlow at the Singakademie, about whom Mr. Floersheim writes, and Miss Mary Forrest, of New York, in a song recital at Bechstein Hall. Miss Forrest has a full, rich mezzo-soprano voice, of good range, which she uses with excellent taste and intelligence. An instance of her versatility was shown in the widely varied program, which was rendered in such greatly satisfying manner that one admired in one moment the charming way in which the four Schumann songs were given, and in the next wondered at the fine coloratura effects in the "Nymphs and Shepherds," by Purcell. The program embraced English, German, French and Italian songs. Miss Forrest was fortunate in having so clever and sympathetic an accompanist as Coenraad von Bos.

The Joachim Quartet gave the fourth and last concert of their first cyclüs Wednesday evening in the Singakademie. The program contained the seldom played B minor Quartet of Haydn (No. 32, Peters' edition); the Schumann quartet, A major, and Beethoven quartet, F major, op. 59. With such a high standard of excellence in ensemble play-

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ing as this quartet possesses, where each member is a mature artist, what could be expected but a fine performance? And it was no disappointment. In a happy musical mood, with a harmonious blending of each individuality, these gentlemen gave a noble reading of each quartet that was truly inspiring.

* * *

Marie von Unschuld's piano recital in Bechstein Hall, Thursday evening, belongs to the long list of concerts which are neither very good nor very bad. The young lady has a good technic and plenty of confidence, but her tone is hard and she is deficient in the poetical side of her art; thus in the second movement ("L'Absence") of the Beethoven Sonata in E flat major, op. 81, the deeper emotional qualities—the impassioned longings—were lacking.

* * *

An enthusiastic audience greeted young Zdzislaw Alex. Birnbaum at the Sigakademie Saturday evening in a concert with the Philharmonic Orchestra. Mr. Birnbaum, who has been under Dr. Joachim's tutelage for some time, comes from Warsaw, and has all the fiery temperament of his nation; hence it was that the people lost sight of the technical slips and the at times rough, uneven tone, and wondered and marveled at the living, moving spirit that breathed forth from his instrument. What a future he has before him if he will correct these mistakes and apply himself diligently to his art! After the first movement of the D minor Concerto of Bruch there were already shouts of "Bravo!" and at the close of the Wieniawski D minor Concerto he was given a perfect ovation.

* * *

Word comes from Strasbourg of the great success there in concert of the violinist Marcell Herwegh, of Paris. The critics were very enthusiastic in their praise of his artistic, finished performance of the Beethoven concerto.

From the *Koelnische Zeitung* we learn of the successful appearance in concert of the Misses Juliet and Ottilie Sondheimer, of St. Louis. They are to be congratulated on the favorable impression they made on the Cologne public and their increasing popularity on the concert stage.

F. M. BIGGERSTAFF.

Music in Leipzig.

LEIPZIG, December 10, 1888.

THE Philharmonic program began with Handel's concerto in D, for string orchestra, with obligato for violin and cello. How fresh and vigorous this old composition seemed and how natural did all the modulating and harmonic progressions flow. The six movements were well played by the orchestra, though a nicer difference might have been made in relation to the tempi, as allegro does not mean presto, nor poco larghetto almost allegro. Winderstein is a bit too vehement when he conducts, and a great many gestures while he directed the "Leonore" No. 3, without the score, were quite futile in keeping his men well together, though the overture was, generally speaking, satisfactory.

The brass again distinguished itself by almost blowing our heads off, which somehow seems to be the proper thing as far as the audience goes, for they evidently like it. The veteran Carl Reinecke conducted his "Friedensfeier" overture and his piano concerto in C, which was played fairly well by Vera Sastrabskaja, who is or was a pupil of the composer.

The ever youthful Reinecke (now seventy-four) was applauded generously, and modestly testified his thanks. Emilie Herzog, of Berlin, sang an aria out of Mozart's "Serail," and later on songs of Strauss, Wolf and Jensen, with plenty of temperament and in excellent taste and style.

* * *

The Liszt Verein had the greatest success of the week, in the engagement of Felix Mottl and wife and Emil Gerhäuser, of Karlsruhe.

The orchestral selections were Liszt's "Hunnenschlacht" and the bizarre "Mephisto Waltz." Not having an orchestra of tried material, but one which does military duty and augmented for concert purposes, it is a remarkable thing that Mottl produced such a rousing result. There is such honesty of intention and control in his beat, and he

gets massive results, particularly in the "Hunnenschlacht," by observing a measured tempo from the beginning, and from which he never makes pilgrimages into the effect country known as rubato. Nowadays when a conductor simply uses a go-as-you-please method and plays havoc with traditional as well as explicit directions, some people consider it in the light of a new interpretation, when often it really hides a real weakness and lack of concentration.

Mrs. Mottl sang songs of Liszt, Brahms and Schubert, and later with Gerhäuser, who did not impress me, a duet from Berlioz's "Troy."

The monologue of Bran from Schilling's "Ingwelde" was hardly a happy choice, for detached from scenic surroundings it lost much in effect and was not fair to the composer. It was coldly received.

* * *

The Philharmonic was interesting through the playing of Tchaikowsky's B minor piano concerto by Teresa Carreño. Her performance was dashing and unbridled and technically brilliant, but there was little if any refinement. Ferdinand Pfuhl, of Hamburg, conducted a new symphonic fantasia for orchestra entitled "The Sea." He aims at ultra-modern effects, some of which are well conceived where others are simply noise and nothing else. The sea certainly roars and the wind soars, particularly the brass, which upon this occasion were given opportunity for convulsive chortling. The performance lasted over one hour, and the various moments devoted to percussion would even have kept a Gewandhaus audience from nodding. It seems a pity to waste so much time and work in the playing of a composition which says so little.

* * *

The Gewandhaus concert began with the overture to the "Taming of the Shrew," and followed by an aria from the same opera, which was composed by Goetz. The aria, and later songs by Beethoven and Schumann, were all sung with extreme delicacy and refinement by Elise Wiborg, of Stuttgart. Siloti played the Tchaikowsky B minor concerto rather differently than Carreño, and certainly with more contrasting effects, the slow movement being particularly fine and poetic. Nikisch conducted a Haydn symphony and the overture to Weber's "Freischütz" in his usual finished manner, and this being the last concert of importance until January I hope to mix with others who are looking for Christmas pleasures, and not be compelled to hear any music for two weeks.

A. K.

Mills a Welshman.

8 EAST SEVENTEENTH STREET,
NEW YORK, January 5, 1889.

Editors The Musical Courier:

WILL you please allow me to correct a statement in THE COURIER regarding the birthplace of the late S. B. Mills. THE COURIER, like several of the daily papers, mentioned London as his birthplace, while the fact is—from his own lips—that he was born in the little village of Coity, in Wales, about twelve miles west of Cardiff, and adjoining the county where I was born. Mills and I discussed the subject many times, and, because we were both to the manner born, became great friends—since May, 1877.

Yours truly,

PARSON PRICE.

Sara Anderson.

Some of the cities in which Sara Anderson will appear during the next two months are New York, Albany, Brooklyn, Boston, Worcester, Baltimore, Washington, Fall River, Orange, Lowell, Pittsburg.

Frederick Smith.

Frederick Smith, the tenor, seems to have filled a long-felt want for a reliable man to whom the more robust tenor roles can be intrusted. We recorded his great success in Providence, R. I., some two weeks since, singing with Miss Anderson and Mr. Miles, and at Salem, on Thursday, in "The Messiah" he again scored. The following notice is from the Boston Herald, December 30, on the Salem concert: "Mr. Smith rather carried off the honors in the singing, his rendition being excellent musically, and given with rare dramatic power."

Music in Italy.

ITALIAN BRANCH OFFICE,
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FLORENCE, Italy, December 19, 1888.

"A Prima Notte," lyric legend in one act, music by Renato Brogi, libretto by A. Franci, had its baptismal performance here at the Teatro Pagliano a few nights ago. Notwithstanding the fact of very mediocre execution it was nevertheless received with favor.

The foundation of the play is legendary, is laid in Scandinavia, and treats of the marriage of Prince Walter to the beautiful Princess Cunilda. The Prince has had a love affair with a water nymph, whom the rulers of the sea have condemned to assume human form because of her sin. The opening scene is on board the vessel which, the marriage ceremony being completed, will conduct the newly wedded pair to the home of Prince Walter. The Princess appears alone on deck, shortly after rejoined by the Nymph, who recounts to her the prediction made by the rulers of the sea when condemning her to assume human form: "If the man whom she loved betrayed her he would die in the embraces of the rival, and the Nymph, delivered again to the sea, would have to suffer eternally the anguish of her unrequited love." The Princess, alarmed at the fate which threatens her husband, when he approaches she repels him. After a lengthy scene the warmth of her passion triumphs over her first resolve, and yielding herself to the embraces of her lover she repeats to him the prediction, which they resolve to ignore, and abandon themselves to the pleasure of their mutual love.

The Nymph returns, and several of her sister nymphs bring her the news of the pardon for her guilty love if she will consent to kill with her own hand the Prince Walter, thus fulfilling the prediction. She hesitates, but the force of her love for the Prince influences her to sacrifice herself to the happiness of the Prince, and she seeks death by plunging into the sea.

The prelude, into which is woven the three motives which govern the opera—the love of the Prince and Princess, the prediction and the Nymph's personal sacrifice—is a composition which betrays an undoubted talent for symphonic writing of an operatic type. Its varied evolutions are accomplished with facility and ease. There is some originality evident, but the result of studies but recently completed is also to be seen, a natural circumstance, which I do not consider to mar this very eligible production of a young composer of marked talent. The duet of the lovers is constructed on a melodic basis of much warmth and geniality, and may be said to unite with the prelude in forming two most important points of the opera. The scene of the sacrifice of the Nymph is also a musical page of strength and value. To complete this short survey I would say that this opera should not be considered, even by the composer himself, as a work destined to further repetition, but rather as a composition which presents the ideas of a young worker in a most favorable light, and which will guarantee a ready hearing for a future work.

Maestro Brogi is well advanced on the composition of an opera in three acts, entitled "L'Oblio," the libretto of which is by the young Florentine poet Roberto Pio Gatteschi, who is considered to have literary and dramatic gifts of exceptional force and originality.

"Pasqua d'Azzimi," opera in one act, music by Agostino Sauvage, libretto by Gattesco Gatteschi, had its initial performance at the Arena Nazionale a few nights ago. Its success was not pronounced, although containing various pages of musical value, of which may be specifically noted the prelude, the song to the swallows and the toast. Professor Sauvage forms part of the faculty of the Royal Conservatory of Music of Florence, and has written much chamber music, also two operas—"Richelieu e le sue prime armi," and the "Guardi notturna di Aresda."

The libretto of "Pasqua d'Azzimi" treats of a love episode, the difficulties of which are caused by the intense feeling existing between the Christians and Jews. The scene is laid in Poland.

Sir Arthur Sullivan's "Mikado," translated into Italian by Gustavo Macchi, was produced for the first time in Italy at the Teatro della Pergola Monday evening, December 5, with the following cast: Yum-Yum, Margaret

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The Teatro della Pergola is the most exclusive, most elegant of the Florentine places of public entertainment, and is the place where you might say all of the local traditional operatic events have taken place, so that it will be easy to imagine the elegance and distinction of the audience which gathered to greet the first of the "Mikado." I was rather curious to note what impression the opera would have upon an Italian audience, and surprised to find that the impression was favorable despite the rather mediocre execution. To one who has seen it performed in the United States this production was lacking in many respects, but naturally the present audience had not the benefit of this comparison, and it but judged of what was before it, and any shortcomings noticed were placed to the discredit of the composition. The character of Yum-Yum was impersonated by an American girl debutante, Miss Margaret Claire Sheehan, who, despite some defects of pronunciation and accentuation, more particularly noticeable in the dialogue, made a decided success. Though her voice is small it is yet sweet and sympathetic, and is used with much taste and nicety. She enacted the part with a piquancy and grace rather surprising in a first appearance. She is a pupil of Madame Alice Neyma Galletti, one of the producing teachers of Florence.

The Quartetto Fiorentino, assisted by Giuseppe Buonamici, pianist, gave two of a series of three concerts at the Sala Filarmonica last week. The quartet is composed of G. B. Faini, first violin; Pilade Ciappi, second violin; Cesare Cagnacci, viola; Cesare Cinganelli, violoncello. The programs were: First concert—Boccherini, quartet in C minor; Grieg, sonata in G, op. 13, for piano and violin; Dvorák, quartet in A flat, op. 105, first time in Florence. Second concert—G. B. Faini, quartet in E minor, op. 19; Bach, sonata, Second, in A major, for piano and violin; C. V. Stanford, quartet in D minor, op. 64, first time in Florence. Although the leading quartet of Florence, this is but the second year of its existence as regards its individual composition; therefore a very high degree of perfection could not be justly demanded. I was surprised, however, with the degree of unanimity displayed and the delicacy of nuance effect obtained. The Dvorák quartet was delivered with musicianly precision and was the number which pleased me most.

"La Passione di Christo," one of the first oratorios and works of Don Lorenzo Perosi, was given for the first time in Florence this afternoon at the Church of the Conception, under the auspices of the Committee for the Execution of Sacred Music in Florence. The executants were: Christ, Cav. G. Caruson; first Storic, Romano Rainoni; second and third Storic, Walter Atcherley; a Storic, Renato Azzarri. Director, Benadatto Landini. After the more mature "Resurrection of Lazarus," the present oratorio fades into comparative insignificance, notwithstanding that it is a work of virility and power; it is constructed on the lines of the older oratorios, inasmuch as the choruses and vocal solos hold the pre-eminence, while in the "Resurrection of Lazarus" the orchestral part is greatly predominant. The execution was not perfect by any means, the attack of both orchestra and chorus being uncertain. Cav. Caruson interpreted excellently the part of Christ. The oratorio was preceded by Rheinberger's Concerto, op. 177, for organ and orchestra, new for Florence, executed very creditably by Guglielmo Cappatti, pupil of Professor Landini.

The Teatro Pagliano will open Christmas evening for the Carnival season. The repertory is "Carmen," "Lucia di Lammermoor," Massenet's "Manon," Giordano's new opera "Fedora," and "Stella," the new opera of De Nardis. The artists are Elisa Fraudin, Giuseppina Gargano, Adelina Stehle, Antoinetta Tezza, Edoardo Garbin, Raffaele

Martelli, Federigo Percapo, Ruggero Astillero, Agostino Nava, Alfredo Brondi. Director, Ettore Panizza.

A series of ten lectures, with practical illustrations, on the "History of Music" are announced by Maestro Guido Gasperini for the Sala Maglioni during January and February.

Oreste Bimboni is preparing for publication an album of six English songs; they are simple, of average range and of course musicianly. It is probable that some English or American publisher will acquire the right of the edition, as the sale will naturally be largely confined to England and America.

Massimo Ciapini, operatic baritone and teacher of singing, operatic interpretation and dramatics, requests, as will be seen by his card in another column, that all communications until further notice be addressed care of the Italian office of THE MUSICAL COURIER as above. One of Maestro Ciapini's pupils, Arthur C. Brown, of New York, baritone, has reflected much credit on his master by the remarkable progress he has made in the few months he has studied with him. Another pupil who has made great progress is Miss Todd, a mezzo soprano, from San Francisco, whose voice has developed much in power and range. Mr. Brown asserts that he knows of no one who can compare, in his estimation, to Massimo Ciapini for operatic interpretation. I can readily believe this, because a man with the artistic qualities, voice, experience, &c., of Ciapini should respond to the requisites of an ideal teacher.

Another of these artist teachers now established in Florence is Cav. Valdemiro Bacci, tenor. He has had an operatic career of more than twenty years, and has sung successfully in most of the important European opera houses. His repertory consists of sixty-eight operas, antique and modern. His voice, which is still capable of work, and his experience fit him admirably for teaching, for which he also has a passion.

Percy Jackson, the basso-cantante of New York, and his cousin, Edgar Ashley-Marvin, gave me the pleasure of making me one of a party of four to a musical tête-à-tête in their bachelors' quarters last Monday evening. The hosts, W. Alfred Carr, the pianist, and myself were the component parts of this musical incident, which formed a very harmonious whole. Mr. Jackson sang a number of selections, among which were "Still wie die nacht," Bohm; "Chanson du Noël," Adam; "Luna in mare," Vannuccini, and "Love's Sorrow," Shelley. Mr. Jackson sings in these several languages with apparent ease, interpreting with much intelligence and refinement of taste the individual type of each selection. His voice is a pure basso-cantante of that rich, melodious singing quality which is so very delightful. During the course of more than four years' study with Jaques Bouhy in Paris Mr. Jackson acquired the peculiar head resonance which has now become a characteristic of his voice and tone production. W. Alfred Parr, a young English pianist, who has settled in Florence to teach the German school as demonstrated by his master, Professor Barth, of Berlin, played several compositions and parts of compositions most enjoyably. He is a serious, intelligent pianist of exceptional attainment and without doubt will attain prominence in this city. At another time I will write of him more at length.

A few mornings ago Arthur Clayton Brown, a young New York baritone, who has been studying here with Massimo Ciapini, sang at the Teatro Pagliano for a number of friends. Among other things he sang the prologue from "I Pagliacci" and "It is Enough," from "The Elijah," producing a most favorable impression. He sings expressively and with perfect composure; his voice, a high baritone of excellent timbre, brilliant and robust, appears to advantage in operatic selections.

At a recent reception I heard Miss Ormsby, an Ameri-

can girl, mezzo-soprano, but was not able to judge of her voice, as she was slightly indisposed. Miss Stanley, mezzo-soprano, sang with Mr. Jackson the duet "Crudel, parchi finora," from "Le Nozze di Figaro," pleasing me much by the delightful quality of her voice and the charm of her singing.

S. E. Hartman, baritone, of Chicago, makes his début as Valentine in "Faust" on the 24th of this month at Saluzzo, a town near Milan. The company is an excellent one, and is made up of Arati, bass; Procaci, tenor; Malfazzoli, mezzo-soprano; Migliardi, soprano; director, Varcellone. Mr. Hartman writes me that the rehearsals are going well and that everyone is pleased with him. He studied in Florence about a year and a half with Francesco Cortesi, afterward going to Milan and finishing with Giulio Moretti. May he have a triumphant success for a Christmas remembrance!

Another Chicagoan, Jessie Baird, soprano, makes her début this week. She sings in "Rigoletto" at Siena. She has been studying here some time with Madame Bocca-bacchi Varese.

J. F. von der Heide, the New York teacher of singing, who came to Italy last year for the improvement of his health, living at Naples, Capri, Amalfi, Sorrento, then at Rome and Florence, and spending the summer chiefly at Venice, is now in Milan studying Italian opera and score reading, and adding very considerably to his already extensive teaching material.

Mr. von der Heide has decided to remain in Europe another year, probably going to Rome for the winter and in the spring to Paris. In both of these places some former pupils await his coming to continue their studies with him.

Mme. Emma Nevada Palmer writes me from Milan that she has been studying Giordano's "Fedora" and Leoncavallo's "La Bohème" under the personal supervision of the composers. Also that she expects to sing Fedora in Holland during January; this opera, "Fedora," she thinks will be for her of the importance that "Traviata" has been heretofore.

Don Perosi's second oratorio, "La Transfigurazione di Cristo," was produced at the Teatro Comunale, Bologna, Saturday, the 23d inst., with a success only slightly inferior to that which "The Resurrection of Lazarus" had at the same place.

The first part, in which the recitatives declaimed by the Storic, by St. Peter and by Christ describe the miracle of the Transfiguration, have not an emotive force to awaken great sentiment, and therefore is better adapted for church or sala than for the theatre. Noticeable, however, is the delicate perfection in form, which betokens a pure and classic art.

The liturgic melody of the hymn, "Cristo risuciti," is designed in the last bars of the prelude of the strings, sweetly meditative, and is taken up by the chorus again after the first verse of the Storic. The culminating point of the miracle, when from the clouds issues the voice which proclaims the presence of the Son of God, is rendered most effective by the sopranos in unison; it is not intended to be descriptive but merely suggestive. In the second part the pathetic element predominates, which has for its base the compassion of Christ for the father of the "possessed." The magnificent declamatory of the bass, the reproof of Christ to the incredulous ones, the delivering of the evil spirit, are of immense effect, while the comment of the orchestration is ever vigorous and illustrative. Decisive and solemn is the close, with fugue, the chorus, "Jesu tibi sit gloria" and the reprisal of the hymn, "Cristo risuciti." In this second part the audience abandoned itself to transports of enthusiasm and demanded the repetition of four pieces—the two orchestral bits, the declamatory of the father of the "possessed" and the finale.

The execution was good in every respect, vocally and instrumentally. Storic, Cav. Grani, tenor; Christ, La

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Puma, baritone; St. Peter, Giovanni Rizzi, baritone; Father of the "Possessed," Didur, bass. Director, Vitale. "La Risurrezione di Christ," latest oratorio of Don Perosi, was given for the first time in the Church of S. S. Apostoli, Rome, Wednesday, the 14th inst.

It is formed of two parts, the first of which treats of the last moments of Christ, and of the sepulture of His body; the second the dawn which precedes the resurrection until the apparition among the apostles. The participants are: Storic, Christ, Mary, Mary Magdalen, Pilate, and two angels. The first part is taken from Chapter XXVII. of St. Matthew, and commences: "Gesù * * * gettato un gran grido, rendè lo spirito." Follows the Biblical earthquake. Then the Storic narrates the episodes which follow, interrupted by a chorus of men and a chorus of pious women at the cross. A rich man of Arimanthea went to Pilate, and inducing him to consign to him the body of Jesus, he places it in the sepulchre, near which weeping remain the two Marys. The first part closes with the episode of the Priests and the Pharisees, who obtain from Pilate the guards of the sepulchre and seal the tomb. A chorus of the faithful mourn the death of the "Just."

The second part begins with the narrative of the Storic with the Evangelist St. John, Chapter XX., how Mary Magdalen, going in the morning to the monument, observed the stone removed and hastens to inform Simon Peter. A chorus of angels and cherubim interrupt with cries of "Hallelujah!" and demand of the weeping Mary: "Mulier, quid ploras?" Christ appears. She does not recognize Him, but she hears the cry "Mary!" and she joyfully responds "Master." Then the Storic narrates the apparition to the apostles. The person of Christ enters to announce "Pax vobis," and to say to them the words which were afterward the foundation of the Church. All is joy and exultation, and the chorus expresses this with the strophes indicating the Easter feasts with which the oratorio finishes.

While the "Resurrection of Lazarus" may be considered pre-eminently symphonic, this last work of the young master musician partakes more of the form of the drama, and the result is probably more satisfying. In the part which the orchestra and the single voices hold to each other there is a notable progress over the earlier work. It is also evident that Perosi has not deemed fit to give the prominence to the choral work which is found in the older works of Bach, Handel, &c. The chorus instead is introduced to accentuation the narration of the Storic. The only one which is not intended to follow this conception is the last, dedicated to exalt Easter, which with vigorous rhythms comes bursting into the sonorous "Hallelujah!" which close the oratorio. The general opinion is that Perosi has ratified with his last work the flattering estimate which his "Resurrection of Lazarus" had called forth—a youthful genius and a distinguished, artistic personage.

The Pope has appointed Don Lorenzo Perosi director of the Cappella Sistina, Rome.

"La Creola," new opera by Federigo Collino, was produced recently at the Teatro Vittori Emanuele, Turin. It is judged as possessing some fine musical pages, moderate originality and excellent instrumentation.

Mascagni is at work on a new opera, entitled "Le Maschere," which treats of the masks worn during the past century in Italy. It is understood that this will be given in Milan next year about the same time of the production of Puccini's new opera "La Tosca."

Lorenzo Parodi, music critic of the *Caffaro* of Genoa, has completed an oratorio in four parts, called "Joannes Baptista." It will be given at Genoa in February during the feasts of St. John the Baptist.

"Gabricella" is the name of a new opera by Guido Ser-rao.

Gellio Coronaro has finished an opera entitled "L'Udalero."

Maestro Lozzi, of Reggio Emilia, has completed an opera entitled "Senegal."

"Lucidea" is the name of a new opera by Augusto Ferrari, of Parma.

Cesare Galeotti, a graduate of the Naples Conservatory, who now resides in Paris, has finished an opera entitled "Anton," the libretto of which, by Luigi Illica, is based upon the legend of the temptation of St. Anthony. It has been acquired by the Ricordi.

"Valenzia," a new opera by the Neapolitan composer and pianist Luigi Romanelli, will be produced at the Teatro San Carlo, Naples, during the Carnival season.

The "Bohemian Girl" will be given for the first time in Italy, I believe, at the Teatro Mercadante, Naples.

I include the announcements of several of the most important opera houses as a hint of the generality in repertory and artistic personnel:

The Scala opens, as is its custom, on the day of Santo Stefano, December 26, with the "Meistersingers," Angelica Pandolfini, Eva; De Marchi, Walter, and Scotti, Hans Sachs. The announcement for the season Carnival-Lente is as follows: "Meistersingers," "Norma," "Iris," "Huguenots," "Falstaff," "King of Lahore," "Resurrection of Lazarus" and the four sacred compositions of Verdi. Sopranos and mezzo-sopranos: E. Darclee, I. De Frate, A. Degli Abbatì, M. De Lerma, V. Guerrini, A. Padovani, C. Pagnoni, A. Pandolfini. Tenors: A. Brogi, F. De Lucia, E. De Marchi, A. Matassini, G. Pini-Corsi. Baritones: Buti, G. Pacini, A. Scotti. Basses: F. Mavarini, C. Nicolau, G. Tisci-Rubini. Director, Arturo Toscanini.

Rome.—Teatro Argentina, seasons Carnival-Lente: Operas, "Queen of Sheba," "Meistersingers," "Puritani," "Tartini," "Traviata," "Norma," "L'Africaine," the sacred compositions of Verdi. Artists—Sopranos and mezzo-sopranos: A. Borghi, E. Darclee, I. De Frate, M. De Macchi, G. Fabbri, E. Lorini, R. Pinkert, F. Toresella. Tenors: A. Bonci, G. Borgetti, G. Marchi, F. Marconi, G. Masin. Baritones: R. Achilli, Delfino Menotti, F. Tabuyo. Basses: R. Ercolani, R. Galli A. Mariani, Director, Edoardo Mascheroni.

Naples.—Teatro San Carlo, seasons of Carnival-Lente: Operas, "Mefistofele," "Huguenots," "Puritani," "L'Ebreo," "Iris," "Poliuto," "Resurrection of Lazarus." Artists—Sopranos and mezzo-sopranos: M. Cavallini, R. Frappel, A. Karola, L. Montuschi, R. Pinkert, A. M. Rosini, A. Torretta. Tenors: A. Bonci, E. Colli, A. De Salvin, F. Signorini, F. Tamagno. Baritones: G. Albinolo, A. Conti, P. Giacomello. Basses: A. Lanzoni, F. Nicoletti. Director, Vittorio Mingari.

Venice.—Teatro La Fenice, Carnival season: Operas, "Aida," "Die Walküre," "Samson and Dalila." Artists—Sopranos and mezzo-sopranos: C. Aquelli, R. Baseggi, A. Belloni, G. De Casale, E. Franzini, V. Guerrini, C. Marchesini, L. Micucci, L. Pasini-Vitale, E. Pelasi. Tenors: M. Mariacher, P. Rosa. Baritones: A. Passiana, G. Vaccari. Basses: P. Francalancia, M. Spoto. Director, Edoardo Vitale.

Barcelona.—Teatro del Liceo, seasons of autumn carnival—Operas, "Andrea Chenier," "Die Walküre," "Puritani," "Il Barbiere," "Tiziana," "Huguenots," "Rigoletto," "Pagliacci," "Tannhäuser," "Don Giovanni," "Lohengrin," "Pescatori di Perle." Artists—Sopranos and mezzo-sopranos: A. Adini, M. Ballier, C. Bordalba, E. Corsi, L. Crotti, I. De Frate, A. Italiano, G. Lukszewska.

A. Orcesi, R. Pinkert. Tenors: A. Bonci, R. Bosch, V. E. Castellano, R. Costanti, E. De Marchi, J. Franco, E. Giordani, G. Lafarge. Baritones: C. Cioni, E. Giraltoni, A. Guaccorini, E. Sottolana. Basses: B. Fochs, G. Scarneo, A. Rossi, A. Vidal. Directors, G. Cimini, G. Mertens, G. Wehills.

Cairo and Alexandria.—Teatri Kediviale and Zizinia, seasons of autumn Carnival-Lente: Operas, "Othello," "Prophet," "Huguenots," "William Tell," "La Bohème," "L'Amico Fritz," "Sapho," "Rigoletto," "Lohengrin," "Manon Lescaut," "Faust," "Carmen," "Samson and Dalila," "Tristan and Isolde," "Queen of Sheba," "Favorita," "Giacconda." Artists—Sopranos and mezzo-sopranos: G. Borda, M. D'Arneiro, C. Ferrani, E. Leonardi, A. Occhiolini. Tenors: G. Cremonini, V. Duc, I. Zaccari. Baritones: A. Gregoretti, G. Kaschmann. Basses: F. Gianoli, R. Spangher, L. Tansini. Director, Alessandro Pome.

Anita Lloyd.

Mme. Anita Lloyd, the excellent soprano, was especially engaged to sing the solos at St. Paul's M. E. Church on New Year's Day.

The Kaltenborn Quartet.

The season thus far has been an exceptionally successful one with the Kaltenborn Quartet. The popularity of this excellent organization is evidenced by the large number of engagements it has already made, and the numerous bookings for future dates. Last season the Kaltenborn Quartet played in no less than sixty concerts in New York and its vicinity, and thus far for this season are considerably ahead of last year's work for the same period. Last Sunday afternoon the first of the series of Sunday afternoon concerts took place in the hall of the Crescent Club, Brooklyn, this being the thirtieth concert the quartet has given in this same hall. A large audience was present and a capital program was gone through smoothly and effectively. Last week, in Waterbury, Conn., the quartet appeared in connection with Emma Juch, and scored a great success. The 18th of next April the quartet will make its fourth appearance with the Apollo Club, of Brooklyn, and February 7 will make its third appearance with the Englewood Choral Society. A series of subscription concerts will be announced next week.

Three Musical Lectures.

Theodor Björkstén announces a series of three musical lectures to be given in the Carnegie Chamber Music Hall. The first lecture will be by H. E. Krehbiel, January 26, on "Shakespeare's Songs and Dances," the second by Henry T. Finck, February 15, on "Bach from the Singer's Standpoint," and the third by Walter Damrosch, March 21, on "Wagner as a Melodist." Musical illustrations will be given by Miss Elizabeth Dodge, Mrs. Marcella Powell and Miss Jeanette Gossette, sopranos; Miss Eleanor Stuart Patterson and Miss Fanny Kirschberg, contraltos; Hugh Whitfield Martin, Clinton Morse and Robert Hiller, tenors; and Patrick Motley, bass. The Shakespearian dances, which have been arranged by Carl Marwig, will be illustrated in costume by Miss Draper, Miss Sheffield, Miss Brooks and Miss Roe, and by Mr. Cushman, Mr. Harvey, Mr. Rogers and Mr. Willie.

The lectures are to be given under the patronage of the following persons: Mrs. John D. Archbold, Miss Breese, Miss Callender, Mrs. Henry Clews, Mrs. Henry F. Dimock, Mrs. Wm. Perkins Draper, Mrs. George Hoffman, Mrs. John Pierpont Morgan, Mrs. Edward Patterson, Mrs. Charles Francis Roe, Mrs. George R. Sheldon, Mrs. William Douglas Sloane, Miss Spence, Mrs. Cornelius Vanderbilt, Mrs. Alexander T. Van Nest.



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THE MUSICAL COURIER, 86 GLEN ROAD, ROSEDALE,
TORONTO, January 5, 1899.

J. D. A. TRIPP is apparently not contented with the fact that he ranks among the best pianists this country has produced; he goes still farther and gives people in this vicinity an opportunity of hearing an artist whom Canada cannot claim as its own.

The Toronto Male Chorus Club, of which Mr. Tripp is conductor, has engaged Emil Sauer for its annual concert, which will take place in Massey Hall on March 2. And here it may be said that since Sembrich, Carreno, Rosenthal, Sauer, Nordica, Campanari and other great artists will visit Canada this season, musicians here will surely not complain of a dearth of good attractions.

Mr. Tripp's ability as a pianist has frequently been referred to in the local press, and the following estimates of his playing bear repetition:

Mr. Tripp was, of course, the important card of the evening's program, and his big and wondrously clean technique was a unique vehicle for expressing the thought, sentiment, fancy, gaiety and melancholy of his numbers, which included Mendelssohn's Concerto in G minor, Rubinstein's G minor Barcarolle, Strauss-Schutt waltz, Chopin's Berceuse and the Paganini-Liszt Campanella. He was accorded a splendid reception and twice responded to encores.—Toronto Globe.

J. D. A. Tripp is a magnificent player, a finished virtuoso, who has made his mark and dwells by it. His expression and technique are almost perfect, and the wide range of his selections but exhibited his mechanical perfection and thorough appreciation of his theme. His playing was masterful and deep as the depths, the Rubinstein Barcarolle in G minor was at times as delicate as a daffodil, and in all his parts he displayed his skill, delicacy of touch and the wonderful melody of interpretation.—The World, Toronto.

The news that Mrs. Julie L. Wyman—that rare artist—will henceforth live in Toronto is more than welcome. Her beautiful voice and many gifts will make her an acquisition to this city. She will undoubtedly have numerous Canadian concert engagements and many pupils. It is to be hoped that the people here will realize how excellent an artist she is and will appreciate her.

Mrs. Wyman leaves New York and comes to this city

during the present week. Mail should be sent to her in care of Messrs. Mason & Risch, King street, Toronto.

Mr. Torrington has, after a ten days' sojourn in New York, returned and resumed duties as director of the Toronto College of Music. The aim of this institution is "An artistic and thorough musical education." The faculty, departments of instruction, methods and achievements of this college are well described in an attractive calendar which is sent gratuitously upon application. To quote from a well-known local paper:

The Toronto College of Music is fully alive to its mission as an educational agency for the development of musical talent in Canada, and whether it be in its examinations or its practical work this motive is made the main consideration in its operations.

The following are the principal departments of instruction: Piano, organ, vocal, violin, theory, orchestral and band instruments and elocution.

Of orchestral work in all its branches a specialty is made, and the art of ensemble playing is taught and encouraged. The annual closing concerts are noteworthy events, and public interest in them is greatly enhanced by the orchestra, composed largely of college pupils and conducted by the musical director.

In the Chicago *Mercantile and Financial Times* a comprehensive article entitled "The Toronto College of Music" has appeared, and from this account it is impossible to refrain from making the following quotations:

"The college is affiliated with the University of Toronto, and the degrees of Bachelor of Music and Doctor of Music are attainable by students passing the prescribed examinations as set forth in the university calendars. * * *

"The course of study at this college is divided into elementary, intermediate and advanced grades. * * * The gold medal of the Toronto College of Music is awarded each year to the student who attains the highest standing in practical theoretical work. The Governor-General (Lord Aberdeen) gives a medal which is awarded for the most meritorious composition. * * *

"The work of F. H. Torrington in the musical life of Toronto, as the director of the Toronto Philharmonic Society and the Festival Chorus and Orchestra, has given him a fame which extends far beyond any local limits, the performances of these organizations having equaled in every respect the best renditions of the works

of the greatest composers ever given in any of the leading cities of America." * * *

To-day the Toronto *Globe* says:

"Julian Durham" is the nom de plume of Mrs. Henshaw, now of Vancouver and formerly of Montreal, whose book, entitled "Hypnotized?" has lately attracted much attention.

"Julian Durham" is already well known to readers of THE MUSICAL COURIER, for through her pen they have learned many things concerning musical matters in British Columbia. This week her letter presents a new phase—a humorous one. It is unfortunate that the performers in the amusing entertainment described confine their musical talents and histrionic abilities to the Pacific Coast; they should tour the country!

BRITISH COLUMBIA.

DECEMBER 23.

Two stirring events occurred this week in Vancouver—namely, the first minstrel performance ever given by the local football club and the brilliant opening of the first good vaudeville theatre ever built in the Terminal City.

With regard to the former entertainment I have much that is congratulatory and a little that is critical to say. The setting of the stage, as the curtain rose, was most effective, a better arranged minstrel tableau it has never yet been my privilege to witness; for—garbed in conventional evening dress, with powdered hair and wide cross ribbons of the Vancouver and Victoria Club colors, feet in the first position and hands on their knees—the two tiers of vocalists presented a perfectly symmetrical appearance, with H. Findlay as interlocutor in the centre and Messrs Quigley, McLagan and Diamond, with the bones, on the right, and Messrs. De Cowe, Miller and Ronnsfeldt, with the tambos, on the left. Behind was the orchestra, raised upon a dias. It would have materially strengthened the musical part of the program if the instrumentalists had practiced more together, for their ensemble was rather conspicuous by its absence.

Upon the choruses it would be impossible to lavish too much praise; they were admirable, and for the treble excellence of time, tune and expression displayed in each concerted number infinite credit is due to the conductor, F. Dyke. Every song brought its encore and every joke its attendant laugh, Mr. de Cowe giving an especially amusing rendition of "Drill, Ye Tarriers, Drill," in costume, and the negro travesty, "Mickey Mikado," with which the performance concluded. In this latter farce H. Alexander sang "A Wandering Minstrel" most pleasingly, and Mr. Ronnsfeldt as "Koko—for the Hair" was highly entertaining, while Messrs. Miller, McLagan and F. Alexander as the "Three Little Maids from School" were inimitable in their little gold slippers, with fuzzy black wigs surmounting their shining black faces.

The opening of the Savoy Theatre in Vancouver marks a new epoch in the history of the seaport. Hearty congratulations are due to the management upon the success that attended the inauguration vaudeville performance on December 19, when a good variety program of song, dance and monologue was given before an immense audience.

A special feature of the Vancouver Conservatory of Music this season will be free lectures on various musical topics, which will be extremely beneficial from an art standpoint, and arrangements have also been made with a pupil of Liszt to give a series of lectures at the Conservatory on artistic piano playing, during the course of which the following subjects will be treated: Liszt, the wizard of the keyboard; Beethoven, his sonatas, symphonies (or the Liszt solo transcriptions), overtures, songs, &c.; Chopin, Schumann, Weber, Mendelssohn and Moscheles. At the Liszt lecture all the master's most important

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works, studied by the lecturer with him in Weimar and Rome, will be performed.

In Victoria the prolonged visit of Mr. Morse has given much pleasure to the music loving portion of the community. The recital given on December 17 by the pupils of Miss Marrack, assisted by other ladies and gentlemen, among whom was Mr. Morse, proved a great success, and will redound to the credit of Miss Marrack, who is a capable and thorough teacher of voice culture, tone production and proper enunciation in singing.

JULIAN DURHAM.

Miss Edith J. Miller, formerly of Toronto, now of New York, will be heard in this city on January 16. On this occasion Association Hall will doubtless be crowded, for Miss Miller has always been popular here. She graduated some years ago from the Toronto Conservatory of Music, where she gained high honors. Another musician who has studied at this conservatory is Lillian Littlehales, the concert 'cellist, who has since won laurels in England and the United States. In past years both these artists appeared very frequently at concerts and recitals given from time to time by this institution.

It is stated that Hillard Robinson and Ed. Farquarson intend opening a music hall next month at Port Hope.

The first rehearsal of Gounod's oratorio "The Redemption" was held by the Festival Chorus on January 3, in the Metropolitan Church schoolroom, Toronto.

At Woodstock, Ont., the Oxford Conservatory of Music has recently been established, with W. N. Andrews as its director. It is said that the work of the conservatory is progressing favorably. By the way, it must not be forgotten that Franklyn McLeay, who has gained renown the world over as an accomplished actor, came originally from this same Woodstock.

In this city on Saturday evening next Mantell will play "Othello." Would that McLeay were to be the Iago!

MAY HAMILTON.

Max Decsi.

Max Decsi, vocal specialist, announces a public lecture on "Voice Culture," with practical demonstrations, Waldorf-Astoria, Thursday, January 12, at 3 P. M.

Dr. J. Mendelsohn Arrives.

Dr. J. Mendelsohn, a young musician and conductor, highly recommended by Arthur Nikisch, has arrived here from Germany with the purpose of locating permanently. Dr. Mendelsohn has recently conducted at the Theatre des Westens, Berlin, where grand opera is given. His address is care of Knauth, Nachod & Kuehne, 13 William street, the well-known banking house.

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THE HISTORY OF A SINGLE MAN AND HIS WORK.

To work is riches, and noble, mighty and high. It is glory and light, honesty and beauty, decoration and honor and power—a riches of joy. Yes, a riches of life is labor—a riches of riches, so blessed! so beautiful! a riches like gold, so strong and fruitful; a riches like deep soils and watered valleys! Who is not decked that labors? Who that works is not made full of man-worth and shall not lift up his head high and walk proudly and see the sky nod to him and the sun salute him?

JAMES V. BLAINE.

YEARS ago, in 1865, in the town of Sassenburg, in Pomerania, a young music teacher, just twenty-one years old, entered the house of the Saxon Lieutenant von Fabrice, who in after years became Minister of War in the Saxon Government. Simple, quiet and unobtrusive, almost naïve in his plain, direct speech, the typical Saxon face, with frank blue eyes and yellow hair—entering into his work of teaching the lieutenant's children with all the zeal of a born pedagogue, and succeeding in inspiring his young pupils with enthusiasm, the young man greatly attracted the lieutenant toward him and in a short time the two, with that democratic spirit of common brotherhood which all true, simple spirits feel, especially the English and Saxons, became fast friends. He discovered that this young man had been teaching music since he was ten years old.

His father was the then well-known portrait painter Moritz Krantz. This young son, Eugen, quickly completed his grammar and academical courses in the public

high schools and received his first musical instruction from Gustav Funke and Robert Reichhardt, musicians then well known in Dresden art circles.

Then, as the young lad displayed much talent for music, he entered the conservatory, where he studied harmony and piano with Döring, the famous pedagogue; composition with Rietz, violin with Bähr, flute with Furstenau, chorus singing with Pfretschner, Döring and Röhr, and, as if all this were not enough, he employed the few leisure hours he had in reading those books which were an aid to him in scientific study, especially in designing and geographical work, and which later produced fruit in those remarkable "relief cards" exhibited in the Dresden Geographical Exposition, which won great recognition for their immense pains and accuracy.

But while this was probably a hereditary talent from his artist father, the portrait painter, he devoted himself almost exclusively to the musical profession, and now, after seven years of conservatory study, we find him in the house of Lieutenant von Fabrice, and this engagement proved to be the foundation of his later success.

Fabrice, from being at first attracted to him for his winning personality, his great intelligence, his musical capacity in so many directions and his zeal and energy as a teacher, not to speak of his talent for work (or, in other words, a "working constitution"), finally became a steadfast friend and protector. He delighted in presenting him as a phenomenon of work and intelligence to his friends, and at last Eugen Krantz became his companion in travels. Fabrice introduced him at court and at the court opera, and soon Krantz found himself the most sought for man in the opera as correpititor and accompanist, in which he was a genius.

Then the greatest artist of his time would be content with his assistance alone, so that as accompanist, soloist and director in concerts he appeared 1,000 times in public, of which he kept in the neatest and minutest of script a detailed and catalogued account. So painfully neat and minute are these accounts written out that I have begged for a facsimile of a single page, which I hope to send you. It is a curiosity as well as a marvel of painstaking work.

But the work as teacher which Krantz began in the house of Fabrice developed into the monumental achievement of his lifetime, for after five years in the court opera, where he had studied all the operatic roles then popular, and had seen the Wagnerian roles first mounted and then adopted as regular repertory numbers (I believe he made a special study of the "Meistersinger"), he was in 1865 engaged as a teacher of piano in the then "Dresden," now "Royal," Conservatory.

The conservatory is to-day the largest attended of any on the Continent, if I am rightly informed, having 1,100

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scholars and 112 teachers, among whom are some of the first artists of their time.

And it is chiefly due to this man's efforts, to whom work was an ideal, that the conservatory has achieved its present position, for since Krantz's directorate it became, as just said, a "royal" institution, partly a state and partly a private affair. Krantz secured the aid and influence of the royal family, of the now wealthy and influential "Patronats' Verein," and several other wealthy men, I understand, who were attracted by Krantz's abilities, his zeal and high aim of making the institution one of the first of its kind. Prince George, Duke of Saxony, and brother of the king, became the Protector of the Verein, and it was in February last that the conservatory celebrated a "jubilee" for the fortieth year of the king's protectorate. Döring, by the way, celebrated his fortieth anniversary "jubilee" in the month of October last.

There are thirty-four American scholars in the conservatory. Mr. Fairbanks, an American pianist, who studied in Frankfurt with Carl Stasny, now in the New England Conservatory, and who might if he chose lay better claim than some to instruction from the great Rubinstein himself, is one of the newly installed instructors of the piano at the conservatory. Miss Edith Walker, American, now in the Vienna Court Opera, was a pupil of the conservatory under the valuable instruction of Fräulein Orgeni, and also Miss Poddie Ross, of whom we often read in THE MUSICAL COURIER, was at one time also in the conservatory, under Orgeni's instruction. T. Henderson is one of the conservatory students in singing, a promising young tenor, who sings in public now and then and is the possessor of a really fine voice, and is, I am informed, also an American. I presume there are many others whose acquaintance I have not yet made. One or two, I understand, are talented pupils of Orgeni, of whom I will write later on in full, as she has kindly invited me to hear her best pupils sing.

But to return to the conservatory and its great director. I was just about to dwell upon his work as a pedagogue. In this department alone he has been well called a "star of the first magnitude." In 1882 he published his "Course in Piano Instruction," which appeared through Ries & Erler, in Berlin, which has been pronounced one of the best and most exhaustive works in piano pedagogy in existence.

Krantz founded that most excellent feature of the conservatory the "foundational" or "elementary school," which is the most thorough and painstaking of its kind of all I have seen in Europe. In the meantime Krantz served as critic to the Dresden press, and wrote also for the foreign papers. His knowledge of the old and new art, his unlimited esteem and appreciation for great artists, his enthusiasm for the high, the pure and the noble prominently characterized his writings.

Krantz had already undertaken the lectures on piano pedagogy, the inspection of the piano school and the piano classes of the foundational school when he was intrusted with the leadership of the highest chorus class, after having had the leadership of the ensemble singing and classes for operatic roles. In this department Krantz made so great an advance for the conservatory that in completion of what his predecessor, Wüllner, had so well begun before him the chorus singing became the finest feature of the conservatory work. He soon became beyond all competition the best choir leader of his time. And now, first in all departments where he was active, the former simple and unassuming music teacher in the house of Lieutenant Fabrice became the director of the conservatory, which was now under royal patronage.

He soon displayed a talent for organization which brought the conservatory to a position unsurpassed by any, and for which he spared himself no pains, and in the great prosperity which attended his high artistic ability, his iron will and industry, his conscientiousness and fidelity in fulfillment of his many duties, he was able to exclaim with Ruskin: "Who is not decked that labors?" "Who that works is not made full of man-worth and shall not lift up his head high and walk proudly and see the sky nod to him and the sun salute him?"

For Krantz went from strength to strength, from task to task, from honor to honor. After taking upon himself



EUGEN KRANTZ.

the leadership of the Teachers' Vocal Union of Dresden, and having become one of the founders of the Music Pedagogy Union, he was crowned with many more titles from his royal benefactor. Already in 1883 he had received his title of "professor." In 1893 the "Knight's Cross" first class of the Alberts Order. In 1894 he received his Gold Cross Medal for Art and Science on the anniversary of his twenty-fifth year of active service in the conservatory from Duke Alfred of Saxe-Coburg-Gotha.

On the fortieth anniversary of the Dresden Music Hochschule in 1896 the king conferred upon him the title of "Hofrath." "Seest thou a man diligent in his business? He shall stand before kings." But Director Krantz in all his prosperity did not forget to care for his associates. He took upon himself as a special task the advancement of the position of music teachers. For all his teachers chosen by him in the conservatory he was careful to win the deserved recognition from the highest source, i. e., royal patronage.

Further he brought it about that all those teachers who had won the title of professor of both the Dresden and Leipzig Conservatories were ranked in the fourth class in

the order of "Court rank" ("Hofrang"), which not only raised the position generally of the music teacher but the rank of both the above conservatories above all other schools in Saxony. Also in 1891, at his instigation, a contract was closed with the Royal Saxon War Department and the conservatory, by which a leader of any Saxon military band must have either studied or passed an examination in the conservatory. Thus the Dresden Conservatory holds the same position to the Saxon army as the Hochschule of Berlin does to Prussia.

As to the teachers whom Krantz choose to carry on the work he had so much at heart, they all do credit to his superior judgment and discrimination. I have already mentioned the American pianist Fairbanks, with whom the director became acquainted during the former's ten years' residence and concert work in Dresden. Mr. Fairbanks has also concertized in Leipzig, Hamburg and Moscow. He also composes, and what I have seen of his work is most highly interesting.

Probably the great etude writer Döring is one of the best known teachers in the Dresden Conservatory. Döring prepared for the musical profession at Leipzig when Richter, Rietz, Hauptmann, Moscheles, Plaidy, David, &c., were then famous teachers in the conservatory. But in his later technical study with Plaidy he lamed a finger, and then the teaching profession claimed him. Döring's etudes are everywhere in use, and as pedagogue he needs no commendation from my pen. But it is interesting to note that he founded the seminary for music teachers, which he resigned later to the care of his former pupil Hofrath Krantz. Döring has also been one of the most prominent factors in the famous chorus classes of the conservatory.

I hope to write further of Döring as a musician and of his exhaustive paper on the history of the invention of the Hammer-Clavier, which appears in this year's circular of the conservatory. Döring's fortieth anniversary jubilee was an interesting event.

Fräulein Orgeni, as a teacher of vocalization (a former operatic singer of high repute), is also so well known in later days through her pupils that any detailed account here seems superfluous. But my personal interview with her and what I know of her pupils and their work will form, I hope, the subject of my next letter to THE MUSICAL COURIER.

I see that I shall soon exceed the limits allowed me if I dwell at any suitable length on other teachers of high standing as artists. Such are Frau Rappoldi, the well-known pupil of Liszt and Von Bülow (as I have been informed), who so long concertized in Europe, who has an advanced piano class in the conservatory. Rappoldi excels in her bravura playing and teaches a method developed by herself, of which I hope to write later on. Her husband, Edouard Rappoldi, the concertmeister of the Dresden Orchestra, and well-known violinist, is the principal teacher of violin.

Mme. Ida Auer-Herbeck has lately been secured for vocal teaching in the Hochschule. I look forward to visiting these teachers and becoming more intimate with their work and their pupils, and hope to write more fully about each and all as opportunity offers.

Any account of the conservatory would be incomplete without some general description of the work of its pupils, which I had a fine opportunity of hearing not long since at a public concert given at the Vereinshaus by pupils, under the leadership of their "artistic director," Hösel, who, by the way, has a long and honorable record in his work at Breslau, Freiberg, Bayreuth and Dresden, where

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he has led the Wagner concerts, the Philharmonic chorus and the Dreysig Singakademie. We had just taken our seats when suddenly all arose. Before I had time to assure myself why, in came an old and very kindly man, with white hair, and in full uniform, looking in a fatherly, kindly manner on all around him.

I recognized the features and head at once of His Majesty King Albert of Saxony, accompanied by one of his adjutants, the most magnificent looking man I have seen in Europe. The King had come to pay his last respects to the man whom he had delighted to honor, and whose work he had taken under his royal protectorate. For the great director died only a few weeks ago and the concert was a memorial.

The concert opened with the overture to "Iphigenia in Aulis," by the pupils' orchestra, many of whom were very young lads. This was a highly creditable performance, in some respects remarkable, when considering the inexperience and youth of the performers. Then began some of the chorus work, for which the conservatory is so justly noted. The first numbers were chosen from "Palestrina," four-voiced selections for mixed choir ("O bone Jesu," "Ovas Omnes," "Tenebrae factae Sunt"). Then followed the first performance of three selections from Döring for three-voiced choir of women. Most praise-worthy. I enjoyed these exceedingly. Next came three four-voiced songs for mixed choir from Wüllner, the former director of the conservatory from '77 to '84, who is now in Cologne.

All this chorus work, for exquisite harmony and blending of voices, phrasing, precision and perfect ensemble, not to speak of fineness of interpretation and musical expression, proved a treat seldom enjoyed, and a surprise for its novelty of almost absolute perfection.

The number from Grasseman's quintet, G minor, for piano, two violins, viola and cello, was performed by pupils of Reunnele's ensemble class and Fräulein Rien, of Arnheim, a talented pupil of Rappoldi, who took the piano part with honor to herself and showed excellent instruction. Miss Arnheim does credit to her teacher.

Herr Urbach, now a teacher but formerly a pupil of the conservatory, played the piano parts of that great piece de résistance, the Liszt E flat major concerto. Mr. Urbach seemed nervous in the first parts, but finally rose to the full technical requirements of this difficult composition. But we call Herr Urbach's attention to the fact that he could vastly improve his cantilene and use the pedal much more effectively than he does. The King listened with evident enthusiasm and enjoyment toward the close of this performance, and Herr Urbach received an ovation when he finished. The youthful orchestra was admirable.

But in the next selection—the Marcia funebre from the Third ("Heroic") Symphony of Beethoven—found themselves in something as yet beyond them. In the last selections we heard "An die Nacht," by Krantz, for mixed choir, sung in memorial, and Götz's op. 10, "Nenie," for chorus and orchestra. I will not say more of this fine chorus work, for fear of being charged with exaggerated enthusiasm by those who have never heard it. I only say, "Come and hear for yourselves!"

And here I must close this inadequate account of the man whose highest ideal lay in his work, of which we now enjoy the fruits. The conservatory stands to-day as a fine illustration of Carlyle's definition of genius, viz.: "Hard work—a capacity for infinite painstaking."

Hofrath Krantz has left us. "Dreams pass; work remains," and work is eternal. Krantz meant to be something, and he accomplished it, and verily he hath been rewarded according to his work; upon his labors he has set the impress of royal dignity, for thus shall it be done to the man whom the king delighteth to honor.

E. POTTER-FRISSELL.

[N. B.—Krantz bequeathed this life work to his gifted

wife, who more than any other was intimate in his work, and his two sons carry it on under her direction and supervision.—E. P.-F.]

Joseph Joachim.

A VERY interesting sketch of the great violinist, Joseph Joachim, has just appeared from the pen of his pupil, Andreas Moser. As Joachim has always stood in intimate relations, both social and artistic, with all the celebrities of the age, his biographer has abundant material of a very interesting character at his disposal. Joachim numbered among his circle of friends Mendelssohn, Robert and Clara Schumann, Liszt, Bülow, Brahms and other celebrities of the world of music, and the conversations with them, the letters from them, the remarks about them are not only of value for our appreciation of Joachim's character, but for the artistic history of the second half of this century.

Like a great many famous men Joachim, as a pupil, disappointed his first teacher. George Hellmesberger, who was a big man in Vienna in the year 1840, found the bowing of "Pepi," then nine years old, so stiff that he concluded nothing could ever be made of him. Verdi, it will be recalled, had a similar opinion expressed about his abilities when he was refused admission to the Milan Conservatory. Other teachers, however, had more encouraging views of the young Joachim, who from his earliest days displayed an aversion to mere virtuosity, and under Joseph Böhm (who was also the teacher of Ernst) Joachim plunged into the study of Beethoven's quartets and took part in Böhm's private quartet evenings. It is from the years thus spent with Böhm that may be dated Joachim's familiarity with the last quartets of Beethoven. Mendelssohn, too, was quick to recognize the boy's talents, and after hearing him took great interest in him and gave him advice as to his selection of pieces to be studied. "A true artist," he said, "ought to play only what is best." Mendelssohn's sister, Fanny Hensel, describing a concert at Berlin, writes that with Hiller, David, Gade and others there was present "a dear little twelve-year-old Hungarian, Joachim, who is so clever a violinist that David can teach him nothing more, and so wide awake a lad that he travels on the railroad by himself and lives at a hotel by himself." From this time Joachim maintained the friendliest relations with all the Mendelssohn family.

Joachim never would accept an honorarium for playing at social meetings. He would appear only as an equal. From 1854 to 1866 Joachim was concertmeister at Hanover, and King George became one of his best friends and retained his kindly feelings to the last.

When Wagner celebrated his first triumphs Joachim seemed to have a certain enthusiasm for Wagner's music, and Von Bülow expressed the opinion that the young violinist would gradually be "de-Leipsicized" and become "Weimarized." But Joachim's tendency in this direction did not continue; the Weimar depreciation of Mendelssohn hurt him; he had to face the question whether he could find in the works of Liszt and the new school the satisfaction he had found in the compositions of Schumann and Mendelssohn. He wrote to Liszt in 1857: "I am utterly unsuspicious to your music; it contradicts everything which my receptive powers have sucked in as nourishment from the spirit of our great writers." Joachim's sincerity must be admired, and the same firmness of character marks his whole life.

In 1869 he formed with Schiever, De Ahna and Müller his famous string quartet, and his quartet evenings have since then been the rendezvous of all musical Berlin. The four members of the quartet play on four Stradivarius instruments.

The volume before us contains a long letter describing a hitherto unperformed, though not entirely unknown, violin concerto by Schumann, written a short time before the composer went mad. As Joachim regards it as not

worthy of Schumann, he refuses to have it either played or published.

If all the editors, supplementers and revivers of Dickens, Thackeray, Shelley, Byron and others would only follow Joachim's example how thankful the reading world would be.

Joachim still regards as one of the highest honors of his life that he was a friend of Schumann, the "Judaized" Schumann, as Wagner called him. Joachim was by birth and training a Jew, but when he was at the Court of Hanover he adopted the Christian religion, and King George was his godfather. One very characteristic anecdote is furnished by one of his experiences at Hanover. He had recommended Grün for the post of Hofmusikus, but the intendant Count Platen refused to confirm the nomination because Grün was a Jew. Joachim threatened to resign. Platen then appointed Grün Kammervirtuoso, a post which, unlike that of Hofmusikus, did not carry with it the right for a pension. Joachim then did resign. Grün, however, quietly stuck to his post as Kammervirtuoso.

Joachim acted in a like spirit at Berlin. As head of the Hochschule he had the right of appointing and dismissing teachers. When one of the ministers dismissed Rudorff without consulting him Joachim hurried to King William, who was then in France, and insisted on Rudorff being retained.

At a concert at Brandenburg a new platform had been so carelessly built that when Joachim was stepping toward the footlights he fell through a big hole that the carpenters had left. Nothing was visible of the performer except his hands, holding aloft his violin and his bow. Then he was heard exclaiming: "Violin and bow not damaged, I have got off with a few bruises and scratches." He reappeared in a few minutes and played as if nothing had happened.

He was always gentle with his pupils. When one young man had laboriously executed the finale of Mendelssohn's concerto he remarked: "The next time, I beg, that the elves do not come on in cavalry boots."

The Meyn-Fellows Recitals.

Meyn-Fellows recitals, which are to take place in Carnegie Hall, January 12, 19 and 26 and February 2, promise to be among the interesting events of the season. The subscriptions are pouring in, and the leading society people in the city will be represented. Heinrich Meyn will sing on the 12th; Mr. Fellows, with assisting artists, on the 19th. There will be no reserved seats except in the boxes, as all of the Lyceum seats are good, and it has been thought the wisest plan for this reason to treat all alike.

A Busy Choir Agency.

Townsend H. Fellows' Choir Agency presents a very busy appearance just at present. Singers who are anxious to secure the best positions in the leading churches of New York city and surrounding towns are now busily engaged in enrolling their names upon the books of this agency. The offices are continually filled, not only with singers, but also with organists who are looking for the "good things" which will be heard of now in a few weeks. The daily mail brings an unlimited number of letters of inquiry at every delivery from singers and organists from all over the United States. The work of this agency has developed wonderfully in the past year, and Mr. Fellows is supplying singers and organists in some of the largest cities all over the country. This undoubtedly is due to the fact that this agency is duly licensed. This agency is continually receiving letters of thanks from various churches, and organists who have been supplied with singers through its efforts are congratulating Mr. Fellows upon the thoroughly artistic class of singers who have been obtained through his endeavors. Singers and organists who are looking for the best positions will bear in mind that now is the time to register. Positions to be had later in the season are generally only of the smaller class.

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CHICAGO OFFICE MUSICAL COURIER,
224 Wabash Avenue,
December 31, 1898.

FROM the point of view of purely local interest chief place must be given during the last two weeks to the work of the Apollo Club, which for the first time in twenty-two years knew a change of conductors.

When the annual performance of "The Messiah," under the direction of Harrison M. Wild, was announced, it began to be realized that the much talked of old conductor had indeed adhered to the determination made at the end of last season, and that Tomlins would be known no more in conjunction with the Apollo Club, which, since 1870, has been the leading and most solid musical organization of the West.

To take the place made vacant by the resignation of Mr. Tomlins, to maintain the discipline and accomplish equal results with those of the late popular leader, was a task of really stupendous proportions. And yet how well did Harrison Wild bear the ordeal! With the last note of the "Rejoice Greatly," which ends the first part of "The Messiah," came the conviction that here was the right man in the right place, a man eminently fitted for the appointment, and one who knew and respected the traditions of oratorio. Not only audience, but chorus, and the usually unruly orchestra, recognized the forcefulness of character and the fine musicianship and scholarship of the man who would in future rule as director of music over the famous Apollo Club.

And to the credit of both chorus and orchestra, let it be said that they responded nobly to the beat of the new conductor, making it evident that Harrison Wild could rely upon their loyalty and sincere co-operation. Several points of unusual excellence could be noted in the interpretation of "The Messiah." For instance, Mr. Wild pays particular attention to the gradations of tone, he has a fine respect for rhythm, and is a martinet with regard to the endings of phrases. The attack was in all cases good, the orchestral effects were excellent, and the "Pastoral Symphony" could not have been better conducted nor played. It was a great occasion for our Chicago conductor, and one which aroused enthusiastic recognition. The choice of Harrison Wild as conductor of the Apollo was one of wisdom on the part of the president and directors of the club, and which, under no circumstances, could have been excelled. The performances, both on the 19th and 21st, were memorable, and can be reckoned among the greatest successes of the season. They might be termed home productions, as all the artists engaged were at some time Chicagoans, but who, going East, have become, one might say, famous in their respective branch of art.

There was Mrs. Genevieve Clark Wilson, who is known the length and breadth of the land as an ideal oratorio singer, and who sang beautifully, with taste, discretion and true artistic worth. The clear, ringing tones of her lovely voice were heard in every part of the great Auditorium and she certainly was one of the best sopranos we have ever had in "The Messiah." Mrs. Katherine Fisk, gloriously handsome to look upon in a superb gown, was the handsomest figure we have seen on the concert stage for a long time. Always a thankless task, Mrs. Fisk suc-

ceeded, however, in gaining a big share of applause for the contralto part, and sang with real sentiment and deep feeling in her arias, "He Was Despised" being among the gems of the evening. Whitney Mockridge sang as became his reputation, obtaining instant recognition for the good work accomplished. Frank King Clark, the basso, made his debut at this "Messiah" concert and silenced all speculation as to his ability to do justice to his engagement. His voice, sonorous and cultivated, never was heard to greater advantage than at the Auditorium, and his singing of "Why Do the Nations?" lulled the anxiety of many a friend who was wishful for his success, for Frank King Clark can boast an army of friends who one and all wish to see him at the head of his profession. His debut in oratorio at the Auditorium was emphatically a success in every particular.

The magnetic Emil Liebling was a tremendous success at Nashville recently, when he lectured in the afternoon and gave a piano recital in the evening of the same day. The Nashvillians took him to their homes and hearts and made his visit a great social function as well as an artistic event. Notices which reach me from Tennessee indicate that no other visiting artist has ever been accorded the reception given to the Chicago artist, as Mr. Liebling was the fêted guest of the most prominent people of the city. His playing was enthusiastically spoken of in the papers, the gifted editor of the Nashville *American*, Miss Roberta Seawell, in her review of the week's music says:

This has been a gala week for the Philharmonic Society. On Wednesday was the song recital at Mrs. Walter Duke's. On yesterday noon was the complimentary lecture of Emil Liebling and on yesterday evening his piano recital.

When a man is eminent in so many lines, as is this artist, it is hard to give him due praise without seeming fulsome. Socially, Mr. Liebling is most charming, for to a distinguished personal appearance he adds magnetism and the wide culture of the traveler and scholar. As a lecturer he certainly gives his listeners the solid iron of deep thought, and has a wit that sparkles and delights. As a teacher he is a power for art. As a pianist, he has vigor, refreshment and a big technic and luscious tone.

Added to all these things he writes for all the leading musical magazines many helpful, modern articles on all branches of his art. He writes good music, too, as his evening program showed.

Mr. Liebling's lecture was given at the spacious home of Mrs. S. A. Champion, on South Spruce street. Mrs. Champion is president of the Philharmonic Society, and under her judicious guidance this club has already made a brilliant record. She is an exquisite hostess, and was assisted in receiving by Mrs. W. D. Beard, of Memphis. Certainly Mr. Liebling had a brilliant and enthusiastic audience. Among them were many gifted women, and expressions of heartfelt pleasure were heard on all sides as his lecture concluded. The guests included only active and associate members of the Philharmonic and active members of the Tuesday Night Musicals, and about one hundred were present.

The evening recital was at Major E. B. Stahlman's elegant Vauxhall residence, which was filled with the second enthusiastic audience of the day. This drawing room recital marks an epoch in Nashville's musical history.

The first number, the Bruno Oscar Klein Suite, was played for the first time before a Nashville audience and proved a most interesting novelty and one worked out in the best vein of its writer, who is one of the most prominent of the younger school of American composers. Mr. Liebling gave a most beautiful rendition of it. The nocturne, by Napravnik, was another most pleasing novelty of the Russian school. Mr. Liebling's two compositions were melo-

dious and dainty to a degree, and his rendition of them was a joy to the listeners.

Miss Vesey gave three songs and an encore. Her singing, though marked by power and very dramatic, is never forced, but has a spontaneous charm and warmth always.

Mr. Liebling congratulated both singer and accompanist on their artistic performance.

Mr. Liebling's audience was most enthusiastic, and demanded a half dozen or more encores, which he was good enough to give. His playing is marked by a virility, a technical brilliancy, that only served as a means of intellectual expression, that few artists possess. Mr. Liebling also possesses a wonderful lusciousness of tone as well as warmth of interpretation that are as rare as they are delightful.

The whole beautiful varied program was a delight, and the Philharmonic Society and its guests will long remember it.

Another extract from a Nashville paper gives an account of Mr. Liebling's lecture as follows:

Mrs. S. A. Champion, president of the Philharmonic Society, extended the handsome hospitality of her home, on South Spruce street, yesterday morning, in honor of Emil Liebling, of Chicago. To meet this noted guest were invited the active and associate members of the Philharmonic Society and active members of the Tuesday Evening Musicals. About eighty-five guests assembled to enjoy the rare treat Mr. Liebling's lecture afforded. The entire lower floor of the beautiful home was thrown open and prettily decorated in red roses, and at the close of the lecture refreshments were served. This charming glimpse of Southern hospitality seemed to be keenly appreciated by Mr. Liebling, and before beginning his lecture he gracefully expressed his gratitude.

He gave an interesting sketch of his life. He was born in Germany and told of a German boy's life in childhood and as a student. He came to this country in 1867, and went to Kentucky, where he taught for five years. In 1872 he went to Chicago, and there became inspired to achieve the success which is now his. After studying under Theodore Kullak for a time he journeyed back to the fatherland. He went to Weimar, where, as Mr. Liebling expresses it, a King Arthur's court was held by musicians where merit alone counted. Since his study there his life and success are familiar to all musicians.

Mr. Liebling dwelt on the revolution of music in this country and the fine class of music now being generally studied. He paid a high tribute to American composers.

Joseffy, to Mr. Liebling, is now the greatest living artist.

The lecture was valuable to student and teacher, as it contained a wealth of musical knowledge.

After his lecture Mr. Liebling gave Beethoven's Sonata, D minor, op. 39.

Miss Vesey entertained Mr. Liebling at luncheon at the tea room yesterday. Among those present were Mrs. S. A. Champion, Mrs. Felix Ewing, Mrs. Aline Blondner and Miss Roberta Seawell.

In looking over the entertainments given this year in Chicago the popularity of Central Music Hall is pre-eminently evidenced. This hall, which has been possibly the most prosperous of the Western and mid-Western circuit, has been for many years under the management of George Harmon, whose personality has won for him the esteem and respect of both visiting and home artists. The success which attends him, it seems to me, arises from his peculiar knowledge of the public requirements and his absolutely just dealings, which have at all times conspired to insure confidence in his undertakings.

There are managers of big attractions who would not leave Central Music Hall upon any consideration; they say the acoustics are unsurpassed in the country; that "the one corner from which you never can hear," which besets the majority of halls, is absent at Central Music Hall; and that no matter where the listener sits in this monument to George B. Carpenter's genius, the acoustics are perfect, and for this reason do so many of the great pianists give their recitals here. During the past year some of the biggest meetings in Chicago have been given at Central Music Hall, and the coming year shows a long list of big concerts and lectures arranged.

Among the great people who will be heard here in the course of a very few weeks are Sauer, Rosenthal and Carreño.

The location of Central Music Hall is unsurpassed. From north, south, west and east the situation of the hall, which has the most influential church in the city, is superb and immediately on all lines of transportation.

There are times, few certainly, when a genuine love for art and work for the advancement and good of art are found in the musical profession. As a rule artists are too much engaged beating each other out of engagements and generally killing reputations to have much time to study art; but as I said before we occasionally find an artist willing to lend himself and his accomplishment for the purpose of creating a real and not fictitious interest.

SEASON 1898-99.

WILLY BURMESTER, VIOLINIST,
Beginning Dec. 10, 1898.

TERESA CARREÑO, BEGINNING
January 10, 1899.

UNDER THE MANAGEMENT OF

MISS ANNA MILLAR,

Manager Chicago Orchestra, Theodore Thomas, Director,

HARRY E. SANFORD,

Manager of MADAME NORDICA,

Chickering Piano Used.

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To the point. George Hamlin is to give another recital of the Strauss songs which opened the season's music last October, when the audience numbered several hundred society people and six members of the musical profession, and when George Hamlin did the finest work he has ever attempted. In introducing the Strauss songs he brought not only into Chicago, but into America a style of music distinctly different from anything ever heard.

Charles W. Clark has been re-engaged by the Handel and Haydn Society of Boston to sing in "St. Paul" on February 9.

William H. Sherwood plays the Schumann A minor concerto with the New York Philharmonic Society, under the direction of Emil Paur, January 6 and 7; New Brunswick, N. J., January 9, and returning to Chicago in time for his second recital, in Studebaker Hall, January 12. Mr. Sherwood will appear as soloist with the Thomas Orchestra in March, and play in Madison, Wis., early in April.

William Osborn Goodrich, who is engaged as soloist with the Choral Symphony Society, St. Louis, January 26, created a most favorable impression at his recent appearance with the Arion Club of Milwaukee, in "The Messiah," December 20. A few criticisms of his work are given here:

Mr. Goodrich has rarely sung anything better than he did the difficult aria, "Why Do the Nations So Furiously Rage?" Earlier in the concert he was a trifle uncertain, but this quickly wore off and in the aria mentioned he surprised even those who are best acquainted with his merits as a singer. He sang with fervor and power, and showed such artistic understanding of the music he interpreted that he was given a deserved encore.—Evening Wisconsin.

Mr. Goodrich has a well deserved reputation, but many were surprised at the remarkably virile rendering of "Why Do the Nations Rage?" and the "Trumpet Shall Sound," to which they listened last evening. All his work was very fine and his voice seems to have more color and timbre as he grows older. There is nothing to prevent his making a good name among the few capable baritones who can sing oratorio.—Milwaukee Evening Journal.

The honors of the evening were carried off by Mr. Goodrich and Miss Clark, both of whom did good work, especially Mr. Goodrich. Milwaukee people may well be proud of him. His work was clean and finished. His ability as a concert soloist was established, but his fine work of last night and his first in oratorio surprised his most ardent admirers.—Daily News.

If the large number of good engagements is an indication of popularity, then Miss Jenny Osborn must certainly be one, if not the most popular singer in Chicago.

When Miss Osborn sang "The Messiah" in Ravenswood December 20 she had completed a record of twenty-eight engagements since October 6. Among these dates were two appearances in St. Louis, two in Milwaukee, recitals in Des Moines, Ia.; Fort Wayne, Ind.; Sioux City, Ia.; Grinnell, Ia.; Ottumwa, Ia., and the initial production of the "Persian Garden" in Chicago.

Miss Osborn's season for the new year promises to be as successful, if not more so, than the year just finished.

Her engagements for January to date are as follows: Rennselaer, Ind., January 10; "Messiah," Madison, January 12; Cedar Rapids, Ia., January 16; Mitchell, S. Dak., January 18; "Persian Garden," Lafayette, Ind., January 23; recital Beethoven songs, Chicago, January 26; "Elijah," Battle Creek, Mich., January 30, and soloist with the Detroit Symphony Orchestra, January 31.

Owing to the engagements made for Rosenthal on the Pacific Coast, the pianist was unable to give the second recital, which his Chicago managers had advertised, therefore his admirers were obliged to content themselves with hearing him with the orchestra, and in one recital at Central Music Hall.

William Armstrong will speak before the Chicago Woman's Club on January 11 on the subject of "Free Concerts for the Poor," and will lecture at Peoria January 19; Chicago, January 25; Des Moines, January 31, and Lincoln, February 1.

Miss Julia Officer was in town several days recently ar-

anging for a music festival at Omaha in June. The question is, however, what about the Trans-Mississippi Exposition, which, it is proposed, should be held again this year? Who will be music director?

A namesake of Clara Barton, whom I heard recently in Mrs. Gertrude Murdough's studio, would, if her powers of concentration were as capable as her fingers, be one of the shining lights of the Murdough studio. Several pianists from this studio are becoming most favorably known to the public, among them being Mrs. Fannie Hiatt Dutton, who was heard to much advantage in Kansas City.

Miss Maud Jennings, the pianist, is visiting Washington, and meeting with great social and musical success.

Miss Blanche Peters, also a Liebling disciple, is soon to visit Washington.

Mrs. Nellie Allen-Parcell, the pianist, gave a delightful musical at her studio December 8. Some of the best artists in the city were present, and a splendid program was given. Mrs. Parcell also played with great success at the Union Club recital, December 10, at Memorial Hall.

Few readers and elocutionists are there who can command the admiration which is gained by Lillian Woodward Gunkel, who, as a member of the dramatic department of the Chicago Musical College, has done much that is good in dramatic work. Following are some personal comments from prominent people:

There are readers and readers these days, and having taken up my cross and heard many of them, I am pleased to make an exception of Lillian Woodward Gunkel, and cheerfully indorse her work.

Arden, N. C., November 15, 1894.

BILL NYE.

It gives me great pleasure to publicly commend the work of Lillian Woodward Gunkel. Her talent is of the very highest order. Her versatility insures delightful variety. Her selections are as fresh, her manners so charmingly modest, her methods so spontaneous and natural that an hour with her sends an audience home with minds made more wholesome and hearts made more happy.

ROBERT MCINTYRE,

Pastor Grace M. E. Church, Denver, Col.

There are readers, but only a few favorites, and this lady, favored among the favorites, brings to the platform a natural talent to the manner born that has been perfected by careful education, unspoiled by any of the mannerisms of the school of elocution, untouched by the faults of the stage, unaffected as a child. Her readings are charmingly natural as—conversations; and higher praise than this can be awarded no reader.

ROBERT J. BURDETTE.

I consider Lillian Woodward Gunkel all in all the most charming reader I have ever listened to. She is not only delightful to hear, but exceedingly pleasant to look on, possessed as she is of a remarkably youthful beauty. I heartily commend her as worthy a hearing anywhere.

DR. JAMES HEDLEY.

The Redpath Grand Concert Company is the best traveling company I ever heard, and the success which attends all the programs is remarkable. All of the cities visited have been charmed with the concerts given, and the various newspapers have spoken in high terms of the ability of the artists and the general performance. The personnel of the company is composed of Miss Helen Buckley, the delightful young Chicago soprano; Miss Mary Louise Clary, famous all over America as a great contralto; William Rieger, Arthur Beresford and Adolph Rosenbecker.

Following are some press notices obtained by the Redpath Grand Concert Company:

It is seldom that we have the opportunity of hearing such a company of artists as these, and the approval of the highly appreciative as well as representative audience was manifested by enthusiastic applause.

The introductory number, "Hunting Song," Schaecker, by Miss Buckley, Miss Clary, Mr. Rieger and Mr. Beresford, was simply a revelation, the rich blending of the voices and artistic perception of the singers won the praise of the audience and opened an evening's entertainment of exquisite pleasure.

Mr. Rosenbecker is universally recognized as a concert violin soloist of great distinction, and in last evening's program fairly outdid himself. He is a master on the instrument and more than delighted the audience in his two selections.

Miss Buckley, the soprano, has an exceptionally clear and sweet voice of the most pleasing qualities and in her rendition of "Polonaise" (Mignon), by Thomas, displayed to great advantage

the melodies and resonant resources of her voice and emotional sympathy.

Mr. Rieger as a tenor singer of great artistic ability has a beautiful voice of the highest range. In all, it is one of the best and most finished tenor voices heard here for many a day.

The contralto, Mary Louise Clary, is without doubt one of America's best contraltos. Miss Clary's voice is marvelously full, rich and mellow, powerful and of great compass. She has a commanding stage appearance and is gifted by nature with a most imposing contralto voice that at once wins the praises of the audience.

Arthur Beresford as a bass soloist was superb, and from the first made a great impression. In "Honor and Arms," a selection from "Samson" (Handel), he simply carried the audience by storm. He is an ideal basso, possessing a deep, sonorous and musical voice, which he handles with great taste and marvelous execution. He sings with expression and articulates clearly.

Hugo Frey as a piano accompanist was well received and fully sustained his high reputation as an excellent pianist and refined musician.—Journal, Battle Creek, Mich., October 25, 1898.

The Methodist Star Course was most auspiciously opened in the Board of Trade Auditorium Monday evening by the Redpath Concert Company, the large audience being charmed and delighted with the excellent program presented. The members of the company were: Miss Helen Buckley, soprano; Miss Mary Louise Clary, contralto; William H. Rieger, tenor; Arthur Beresford, bass; Adolph Rosenbecker, violinist; Hugo Frey, accompanist.

The work of all was finished and artistic, whether solo, duet, trio or quartet, the enthusiastic applause and frequent encores showing that the audience was in thorough sympathy with the artists and highly appreciated their selections.—Dispatch, Columbus, Ohio, October 21, 1898.

The Redpath Concert Company is quite worthy of all that has been written of each member of the organization. Its ensemble singing was a pleasing feature of the entertainment. Four voices so well trained are seldom heard except in grand opera.

The quartet from "Martha," by Flotow, and the one from Verdi's "Rigoletto" were given with fine effect.

As soloists, the soprano, Miss Helen Buckley, has a clean-cut, florid and sympathetic quality of voice and sings in a most artistic style.

Miss Mary Louise Clary without doubt stands at the head of America's contraltos. The power and quality of her voice would move a mountain to enthusiastic applause.

The tenor, William H. Rieger, is an artist. He sang finely.

The bass singer, Arthur Beresford, who is not a stranger to Marion, having appeared here before, has a magnificent voice and sings with great taste and marvelous power and execution. He is truly an ideal bass singer. His rendition of Handel's great song, "Honor and Arms," was a grand performance. It stirred everyone present to enthusiastic applause. He also gained honor to himself by his encore, Taylor's "Song of the Bedouin Chief."

The violinist, Professor Adolph Rosenbecker, charmed everyone with his fine artistic playing. He has long been a prominent factor in matters of music, as a teacher and talented performer, having traveled as first violinist with Thomas' Orchestra for several years. His technique was fine and he played with brilliant effect his most difficult passages.

Hugo Frey, the accompanist, did some very nice work. He is without question an excellent pianist and refined musician.—Daily Star, Marion, Ohio, October 18, 1898.

The first entertainment of the Star Course is now a memory. But as a memory it is not in any danger of fading.

It was an inspiration to those who have at heart an earnest desire to see Zanesville's advancement in musical culture and appreciation, to witness that large and refined audience numbering nearly 1,500 persons, made up without exception of the best people of the city in every walk of life. Their presence in such numbers on a rainy night means the splendid success of one of the most commendable movements of late years in this city.

The Redpath Grand Concert Company had the honor of opening this splendid series of entertainments. The artists are stars of the first magnitude.—Zanesville Recorder, October 5, 1898.

CHICAGO, January 7, 1899.

When the strong sympathy always existing between matters musical and doings dramatic is understood and recognized, it becomes not so difficult to discover a reason for the silent stillness of the week just passed in those realms wherein harmony is the nominal king. Either song or symphony, reception or the repentant union of Sylvester's Eve, when one night's friendliness was supposed to obliterate 364½ days' bickering, malice and general uncharitableness, sinks into insignificance when "Cyrano de Bergerac," the play in years, is assailed as the purloining of a Rostand and the plagiarism on a Gross.

Whether the literary honor of so notable a success is to be borne by Paris or Chicago, for S. E. Gross, the claimant, is a real estate dealer of magnitude as regards suburban property, is the question of the hour. Shall it be



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The New York Times says:

"Mr. Carl at the organ proved himself one of the foremost manipulators of this difficult instrument. His playing of the Gullmant Caprice was entrancing."

The Nashville Banner says:

"The greatest treat in the way of organ music that has ever been presented in the South."

The Boston Herald says:

"It aroused the audience to enthusiasm, and the applause did not cease until Mr. Carl came forward to bow his respects twice and then went back to play another piece."

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NEW YORK.

Cyranus the Gascon and Frenchman of the Old World, or the merchant prince, a cosmopolitan production of successful barter and utter unconventionalism? Judge Grosscup has the matter in hand, for S. E. Gross has boldly declared that the famous author, Edmond Rostand, of Paris, has stolen the child of his (Gross') imagination, dressed it in the fashion of a bygone century and claimed it for his own, whereas the motifs, the ideas, in fact the very plot were hatched in a little thatched cottage by the Chicago land owner and promoter of suburban subdivisions twenty years ago. Be this as it may, S. E. Gross has served papers on Mansfield to injunct him from producing "Cyranus de Bergerac," and has brought suit against the celebrated actor and his manager, A. M. Palmer, charging plagiarism.

Chicago dearly loves a sensation, and has one just to its own taste, for there has been no such stir here in years. To think that the Windy City should conceal the Rostand of America! "The Merchant Prince of Cornville (no relation to "Les Cloches de Corneville") is the name of the Chicago Rostand's production and which it is claimed the Gross Parisian has appropriated. Oh, the devilry of that playwright who could so far stoop to conquer!

It is becoming customary for the managers to look Westward for their artists, and the latest to be discovered by no less personages than the De Reszkés and Maurice Grau is Charles W. Clark, who has been offered a definite engagement with their company for next season. Mr. Clark had a special call to New York by Edouard de Reszké, who heard him sing when in Chicago, and so delighted was the great basso with our baritone that he requested Mr. Clark to go East and sing for his brother Jean and Mr. Grau, who were overwhelmingly complimentary as to Clark's method and tone production, Mr. Grau going so far as to tell him that his enunciation was as near perfection as any he had ever heard, and immediately offered the Chicago artist the engagement with them, and this despite the fact that Charles W. Clark's work has been confined exclusively to oratorio and song recitals, his experience in opera and his repertory being limited.

Although nothing is definitely settled I would not be surprised if the parts of Wolfram in "Tannhäuser," and Valentine in "Faust," were sung to a Chicago audience by Charles W. Clark as a member of the grand opera company.

I suppose the majority of artists follow their profession for financial reasons as well as in the interest of art, so it is incomprehensible why Mr. Clark, who must be making considerably more money than most operatic artists, should be willing to consider an offer at all unless peculiarly good. Even Campanari, popular as he is, cannot be making the income of our Chicago baritone. His engagements have already been numerous, and now he sings in "The Messiah" at Grand Rapids, January 9; Madison, Wis., January 12; Oak Park, January 16; with Chicago Apollo Club, February 1; Chicago Mendelssohn Club, February 8, and with the Handel and Haydn in Boston, February 19. With a church position, which is possibly unique in the history of church engagements, and a very large class of vocal pupils, paying the highest price obtainable in Chicago, Mr. Clark must be actuated from motives of ambition and certainly not financial reasons if he accepts an offer from the Grau company. However, time will show.

The halls in the Fine Arts Building are to be given over to the American Biograph from Sunday, January 8, till the following week, when the Rev. Thomas H. Malone will give a series of lectures (illustrated by moving pictures) relative to the life of Pope Leo XIII. and the Vatican. The lectures have aroused much interest, and there is every

promise of a big attendance. To-morrow the first entertainment is at Studebaker Hall, the succeeding nights the lectures will be in University Hall.

Not only Chicago, but St. Louis, recognized Frank King Clark's exceptional singing in "The Messiah," and he has evidently received the commendation of the entire press.

The following appeared in the various Chicago and St. Louis papers:

CHICAGO, "MESSIAH" PERFORMANCE DECEMBER 19, 1898.

As the music progressed his confidence increased, so that by the time the "darkness" recitative was called for he was at his best. He enunciates clearly and gives a careful reading to the work in hand, while his tone has nothing of harshness in it.—Inter-Ocean.

Mr. Clark has a sonorous voice of considerable power, and in the latter numbers he was highly satisfactory.—Record.

Mr. Clark has a voice of power and depth, and last night he sang with strength and enthusiasm, and was frequently forced to bow his acknowledgments, for he handled the difficult music easily.—Daily News.

In "The People that Walked in Darkness" he succeeded in being mellow, smooth and refined.—Evening Post.

Frank King Clark's basso was in every way acceptable, and in his efforts in the difficult aria, "Why Do the Nations So Furiously Rage?" was enthusiastically applauded.—Journal.

Mr. Clark added to his reputation by his singing of the bass solos.—Tribune.

The soloists for the occasion were Mrs. Genevieve Clara Wilson, Mrs. Katharine Fisk, Whitney Mockridge and Frank King Clark, all of whom sustained their well earned reputations most admirably.—Times-Herald.

WITH CHORAL SYMPHONY SOCIETY, ST. LOUIS, DECEMBER 29, 1898.

Mr. Clark gave a scholarly and dignified rendering of the three great bass solos and the recitatives that precede the first two of them. His voice is powerful, resonant and is remarkably flexible. Mr. Clark's conception of his role was in the main beyond criticism. The aria, "Why Do the Nations Rage?" was sung at a very rapid tempo, but every note was distinct. A fine dramatic climax was achieved in the repetition of the first part of this solo, which, by the way, was one of the most successful events of the concert.—St. Louis Globe-Democrat.

Frank King Clark's manly young throat rang out with fine effect, in "The People that Walked in Darkness," &c.—St. Louis Star.

Frank King Clark, the basso, sang in excellent voice.—St. Louis Post-Dispatch.

The bass, Frank King Clark, of Chicago, won immediately for himself the favor of the public. His voice is phenomenal and his technical development of the same excellent. All his coloratura passages were clear and pure to the ear, and he understood, through carefully studied delivery, how to master his role in the fullest degree. The public acknowledged the artistic performance with stormy applause.—Translated from Der Westliche Post.

H. Burgess-Jones, a young baritone, pupil of Bicknell Young, won the prize in the Welsh Eisteddfod held in Milwaukee on January 2. The following from the Milwaukee Sentinel describes this young singer's enviable success:

The musical adjudicators, however, did relent in their criticism in two instances. The first was in the baritone solo, in which the competitors were required to sing "Lead, Kindly Light," composed by Daniel Protheroe, of Milwaukee. In this case Mr. Stephens, who delivered the opinion, paid a high compliment to Mr. Protheroe as a musical composer, and in awarding the prize to H. Burgess-Jones, of Chicago, said that he had "a sweet voice, with a sympathetic tone, and a keen intellect that took advantage of every shade of emotional feeling expressed in the superb hymn so beautifully set by your talented composer, Mr. Protheroe. His intensity, in both the most tender as well as the most powerful passages, was the crowning point of merit in this magnificent singer's work. We award H. Burgess-Jones the prize of \$10, and if it was fifty times \$10 it would not be too much for his excellent singing." The verdict was received with a tremendous round of applause.

Mrs. Nellie Allen-Parcell, pianist, of St. Louis, gave a

delightful program for Governor and Mrs. Stevens in Jefferson City, Mo., during the holidays. She was assisted by Herr Wackerling, professor of violin at Hardin College. FLORENCE FRENCH.

Boston Music Notes.

BOSTON, January 7, 1899.

Miss Carolyn Boyan, who came here from San Francisco to assist Anna Miller Wood in her private teaching, will sing on Sunday evening at a special service at the Beneficent Church, Providence. Miss Boyan has directed Miss Wood's classes in sight singing in San Francisco for the past five years.

Weldon Hunt gave a recital at the Tuileries on Monday afternoon, which called out a large and fashionable audience. Mr. Hunt has recently returned from a season of study abroad and uses his fine voice with much taste and discretion. His singing of Schubert's "Augenthal" is especially to be commended.

The Worcester County Musical Association is already beginning preparations for the fall festival. The first rehearsal takes place on the 16th of this month. The chorus is kept at about 400 voices, a weeding process being carried on each year to keep the singing up to a certain standard.

Miss Helen Wright has been engaged for the soprano part in Cowen's "Rose Maiden," to be given in Nashua, N. H., next week.

A public class in singing, similar to those in successful operation in Boston, is being started in Brookline. One lesson a week will be given for the present. The first meeting of the class takes place the middle of the month.

Dr. P. C. W. Dufault, of Worcester, pupil of Mme. Maria Peterson, who recently went to New York, has secured the tenor position in the choir of the Church of the Messiah, where Dr. Minot J. Savage is pastor. Miss Bertha Cushing, formerly of Boston, is contralto in the same choir.

J. Melville Horner will sing the baritone solos in the new works of Peter Cornelius, to be given by the Cecilia on the 26th inst.

At the Riverdale Casino, on Tuesday evening, occurred the second in the course of winter concerts being given by the Boston Instrumental Club, W. W. Swornbourne, director. The third in the series takes place Tuesday evening, January 24.

Of Miss S. Marica Craft, who is to sing with the Adamowski Quartet in Manchester, N. H., on the 9th, a Manchester paper says:

To Manchester people Miss Craft is a newcomer. Miss Craft has sung in New Hampshire, and at the Weirs last summer was about the only star there. She is one of Boston's few good sopranos, and she is as charming in presence as she is trained in music. Thursday night of last week Miss Craft sang the soprano parts in "The Messiah" in Salem, Mass. She sang without notes, and the greatly pleased her audience. The other singers were Miss Cole, contralto, a pupil of Georg Henschel; Frederick Smith, a pupil of Norman McLeod; Mr. Babcock, basso, and the Germania Orchestra played. Mr. Whelpley was the organist. Miss Craft sings in "The Creation" in Randolph, Vt., on the 26th. She also sings in the Exeter spring festival, the date of which has not yet been fixed.

Mr. W. E. McPherson, who has a studio in Lowell, contemplates giving some evening entertainments with the assistance of a reader. Some of Kipling's verses that have been set to music will form the theme.

F. B. Hill, choir director of the Paige Street Free Baptist Church, in Lowell, is spoken of as one of the most energetic of the younger choir directors.

Mrs. Marian Titus sang with the Lowell Orchestral Society on New Year's Day, and this is what the Lowell Citizen says:

"Mrs. Titus was the singer, an artist blessed with a voice that is sweet and flexible and well trained to express the sentiment of the songs she sang. There is a reminiscence

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of Patti in her upper tones which are clear and flute-like, and her expression is lucid and without a flaw. It is not a heavy voice, but it is strong and vibrant. The Chanson was florid and she sang it charmingly; but the best of her songs was the "Irish Love Song," it was so simple and pathetic."

Miss Gem Buker, soprano, assisted by Timothée Adamowski, violin; J. J. Turner, baritone; Miss Alice M. Mills, accompanist; Miss Mary L. Shaw, accompanist for Mr. Turner, will give a song recital in Steinert Hall on the evening of the 13th. An attractive and interesting program has been arranged.

Frank O. Nash is having a very busy season, the several concert companies of which he is director having been engaged for concerts in many cities and towns during the past three months, as well as having booked a large number of engagements for the remainder of the season. Mr. Nash is pianist in these different organizations.

A Lewiston, Me., paper of recent date says:

"The eminent Boston musician, Homer A. Norris, formerly of Auburn, was born in Wayne, Me., where he early became identified with music, filling a responsible position as organist. His chief interest, however, has always been in the theory of music, and to-day he is one of Boston's leading teachers of theory and composition. Mr. Norris' compositions are not numerous, but they make up in quality what they lack in quantity. 'Rock-a-bye Baby,' 'Protestations,' with a fervid violin obligato; 'The Red Rose,' 'Jessie Dear,' and 'Du bist wie eine Blume,' are some of Mr. Norris' best known lyrics. In more pretentious form are found a cantata, 'Nain,' a concert overture, 'Zoroaster,' and a 'Romanza' for violin and piano."

The establishment of a musical department in the Public Library of Somerville is contemplated. Bound books and sheet music will be put in general circulation. The conditions at the library are very crowded, and it would not be surprising that if in the annual report of the trustees a larger appropriation is asked for from the city council, in order that an addition may be put on the building.

A. K. Virgil will give a course of five lecture-lessons on the "Technic of Pianoforte Playing and the Art of Expression," beginning to-morrow at the Virgil Clavier School, 355 Boylston street. Mr. Virgil will also give a course of twelve class lessons (two a week) during this month and next at the school. Both these courses will be similar to those recently given so successfully by Mr. Virgil in London and Berlin.

Students of the advanced classes of the New England Conservatory of Music gave a recital in Sleeper Hall Wednesday evening. The participants were Albert Wier, Miss Margaret Upratt, Miss Mary Kidd, Miss Elizabeth Hanson, Miss Agnes Gardner Eyre, Miss Lora Lamport, Miss Gertrude Louise Hale and F. J. Day. On Friday evening Albert E. Weir gave a violin recital in Sleeper Hall, assisted by Miss Anna L. Garmyou, soprano, and Miss Agnes Gardner Eyre, piano.

The Faelten Pianoforte School will give its next recital in Steinert Hall on January 28.

Miss Marguerite Hall will give a vocal recital January 24, in Association Hall, as the next in the course of music students' chamber concerts.

Mrs. Edward Hoffman, formerly a well-known soprano, and in later years the principal teacher of vocalism in

Providence, R. I., died December 31. Harriet Mudge Safford was born in Portland, Me., April 23, 1842. In December, 1871, she was married to Edward Hoffman, himself a well-known composer, the popular "Mocking Bird" being one of his productions. For twenty-five years Mrs. Hoffman had been prominent in various church choirs in Providence, and for twenty-two years she and her husband gave music recitals in Infantry Hall.

New England News.

MISS HELEN DEMPSEY, well known in Lowell, played a violin solo at the Lowell Orchestral Society's concert January 1. Mrs. Marian Titus sang upon this occasion.

Recitals are given each month at the Nashua, N. H., School of Music and Elocution, Odd Fellows Block.

Mrs. G. H. Tillson is both organist and leader of the choir of the Second Congregational Church in Northampton, Mass. Mrs. Charles Spaulding sang a solo at the Christmas service.

George B. Stevens' course of musicals in Gloucester, Mass., is meeting with much success, great interest being shown and large and fashionable audiences being present at each concert.

Miss Villa Whitney White gave a recital in Providence recently.

Allen Swan, organist of the Unitarian Church in New Bedford, assisted by Louis B. Walker, tenor, will give an organ recital in Taunton during the month of January.

Miss Irene Pinder has been engaged as contralto of the First Universalist Church of Lowell, Mass., to temporarily fill the place of Mrs. McIntyre.

The Christmas music at the Methodist Church of Gardiner, Me., was rendered by the following double quartet and orchestra: A. W. Cunningham, L. Harlow, tenors; Mrs. E. F. Crocker, Miss Bessie Lander, sopranos; Mrs. E. C. Dill, Miss Lizzie Church, altos; E. M. Dolloff, A. C. Lander, bass. Orchestra—Miss Anna Day, organist; Henry N. Bates, first violin; Geo. E. McKenney, second violin; H. F. Twombly, cornet; H. N. Wakefield, clarinet; J. M. L. Bates, 'cello.

A new musical organization has been formed in Portland, Me., under the name of the Crane-Morean Concert Company. Its members are Harry H. Crane, solo violin, mandolin and viola; Miss Mollie Mullan, solo violin; Miss Sweeney, soprano soloist; Clarence H. Brown, 'cellist; Miss Bernadette Morean, solo pianist and accompanist.

Presque Isle, Me., people musically inclined have organized for practice for a festival chorus. Mrs. H. H. Fisher was chosen president; Mrs. H. B. Foster, vice-president, and Rev. Cecil Dean, secretary and director.

H. L. Yerrington, organist of the First Congregationalist Church, of Norwich Conn., is giving a series of organ recitals this winter.

The following musicians will appear at the benefit given to Carl Osterberg, 'cellist of the Jefferson Orchestra, Portland, Me: The Jefferson Orchestra, Frank L. Callahan, director; Chandler's full band, Philip E. Robinson, conductor; American Cadet Band, C. L. Higgins, conductor; Metropolitan Mandolin and Guitar Club, William H. Clifford, Jr., director; Hatch, Skillings and McConnell,

musical artists; Miss Lizzie M. Brown, soprano; Mrs. F. A. Horgan, contralto; Dr. H. M. Nickerson, tenor; John P. Welch, baritone; Joseph Douglass, reader; E. G. Blanchard, cornet soloist; Fred P. Harlow, trombone soloist; Fred W. Robinson, xylophone.

The *German Times*, Berlin, says in a recent issue: "James C. Murray, a talented young violinist from Holyoke, Mass., U. S. A., who is studying here with Concertmeister Anton Witek, is the possessor of a fine Bergonzi violin. Mr. Murray bought the instrument while in southern Germany last summer for a ridiculously small amount. Shortly afterward he had it repaired by a violin maker in Leipzig. When the violin was taken apart a roll of papers was found glued to the inside, which upon being opened disclosed a number of love-letters, dated Wurzburg, 1867. The violin, after being repaired, proved to have a beautiful, sonorous and powerful tone, and is considered one of Bergonzi's finest specimens. The instrument is valued at 2,700 marks."

Mme. Helene Maigille Pupils.

Few of the singing teachers of New York are so fortunate in the number or character of their pupils as is Mme. Helene Maigille. In her studio musicals this season she has introduced several singers of exceptional talents. Her most advanced and best-known pupils are Miss Olive Celeste Moore, Miss Lucie Hartt, Miss Edythe Porter and F. Homa Leonard. The last mentioned possesses a beautiful tenor voice of singular sweetness and adequate power, which he already controls like an artist, thanks to his teacher, who is taking a special interest in his development. Parson Price, who heard him sing, said: "In him is the making of a very great tenor."

Madame Maigille is just as successful in training male voices as female voices. In a few weeks these singers and several others will appear in a musical in Madame Maigille's studio. It is a pleasure to speak of the success of so able and conscientious a teacher as Madame Maigille and to commend her excellent method.

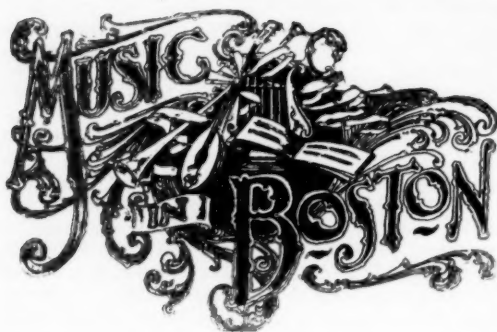
The Scharwenka Conservatory of Music.

The first students' recital of the Scharwenka Conservatory of Music this season took place last Saturday night in the parlors of the conservatory, No. 35 East Sixty-second street. Those who participated were the vocal pupils of Mrs. Emil Gramm, the piano pupils of Emil Gramm and Miss Klara Leeb, and the violin students of Richard Arnold. Miss Fanny Levy played German Dances, No. 3, by Beethoven; Miss Margaret McCall played the adagio from Wieniawski's Second Concerto and Spanish Dances, by Natchez; Miss D. H. Pfeiffer played Raff's "La Filieuse;" Miss Mauriel Taylor sang "Hush-Bye," by Lane; Miss Viola Gramm played Valse Lente, by Schytte; Henry Langreuter played Romanze, by Wilhelmj, and "L'Aragonesa," by Alard; Miss Ruth Edholm played Weber's "Rondo Brillante," and Miss Blanche L. Thebault sang "Stars," by Leoni, and "Damon," by M. Stange. While all the pupils gave evidence of talent and thorough training, Miss Ruth Edholm's performance was so remarkable as to be worthy of special mention.

Richard Burmeister, the musical director of the conservatory, was present and complimented the pupils upon their praiseworthy efforts.

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MR. RONALD PAUL, TENOR



BOSTON, Mass., January 8, 1899.

WITH the passing of the holiday term the concert season came again into activity, and recitals vocal, instrumental and otherwise, are announced in a profusion sufficient to strike awe to the soul of even the most resolute concert goer, to say nothing of the music critic who must hear them all, will-he, nil-he. Last week the tax was not very exacting, one concert only for each day being the allowance. This week there is an increase, but the concert givers have cunningly avoided conflicting with each other and have parceled the entertainments out between afternoons and evenings, thus giving the critics no opportunity to escape a performance by pleading the extreme difficulty of being in two places at one and the same time.

The week was ushered in by the Kneisel Quartet, with Mozart's Quartet in D minor, Beethoven's Quartet in F minor, and Svendsen's Octet for strings in A major. It is necessary to add that the readings and the performances of these works were of the highest quality; that the keenest distinction was made in regard to the characteristics of each composer, and that the concert was a delight to everyone in the large and refined audience who was appreciative of what is loftiest and best in the playing of music of this order.

On Tuesday evening Alberto Jonas gave his first piano recital here. His program included a Largo by Bach in F; Beethoven's Sonata, op. 111; Mendelssohn's Prelude and Fugue in E minor; Chopin's Ballade in G minor, and a group of smaller pieces by the same composer, as well as selections from MacDowell, Arthur Foote, Liszt, Moszkowski, and three 'Northern Dances' of his own composition. Mr. Jonas renewed the favorable impression he made at one of last season's Symphony concerts regarding the thoroughness of his equipment in the most advanced school of modern piano technic, and his freedom from the equally modern tendency to pound the instrument unmercifully.

In all of the lighter and more gracefully melodious music he was wholly charming. In Bach he was less acceptable, for he read the Largo in a spirit of sickly sentimentality and with a heavy seasoning of rubato that quite distorted it. The requisite breadth, dignity and frank simplicity were not there. Similarly misguided was his interpretation of the Beethoven Sonata, the variations for the most part being overloaded with insincere pathos and impregnated by a Chopinesque feeling that was almost grotesque in the singular effect produced. In both this and the preceding work a vigorous forte was invariably followed by a lackadaisical, rubato-tinted pianissimo, until this geometrically regular method of tone coloring became at last almost exasperating. His least satisfying effort of the evening was his playing of the Chopin Ballade, which was something of a surprise, in view of the strong flavor of Chopin that permeated his renderings of other masters. The notes were all played with remark-

able fluency, but the artist came to grief through his success in hoisting Chopin with his own petard. The artist's own compositions are bright, poetic in feeling and interesting, and were played in a manner that filled them with delicate charm. The resources of Mr. Jonas' finger skill were brilliantly displayed in the difficult but rather stupid and unnecessary Moszkowski study, which was performed with consummate ease and power.

* * *

On Wednesday evening Mr and Mrs. Max Heinrich and Miss Julia Heinrich, assisted by Wilhelm Heinrich, gave a song recital in Steinert Hall. Max Heinrich sang groups of songs by Schubert and Schumann; Miss Heinrich sang two songs by Brahms, and the "Gipsy Songs," op. 106, for vocal quartet, by the last named composer, constituted the rest of the program. As usual, as far as a fine and deep appreciation of the composer's meaning, a thorough sympathy with his text, an intellectual strength of interpretation are concerned, Mr. Heinrich's performances were of an uncommon beauty, that caused one to condone their vocal shortcomings. Miss Heinrich has a rich and beautiful contralto voice, not yet under full control, but still delightful to listen to. She sang with good taste, intelligence and much of artistic feeling, and bids fair to become, by and by, a singer of mark. The Brahms cycle of songs may be admirable things in their way, but they seem to me to be so inherently dull and distressingly alike that listening to them, even when better sung than they were on this occasion, must always be more of a painful duty than a pleasure. This was the second or third time that I have heard them, and my admiration for them has been a steady diminuendo, whereof, I opine, the end has not yet been reached.

* * *

On Thursday afternoon Clayton Johns gave a song recital, at which two groups of new songs, one to German words and the other to French, were sung by Miss Gertrude May Stein. Mr. Johns is a prolific composer, who has written many songs that have won wide, well-deserved favor with singers and the public. He is an earnest student of his art, and fills a place that he has made quite his own among the more artistic and aspiring of our native song writers. He has the gift of fresh and flowing melody, and there is a charm of refined musicianship in his treatment of it that compels sincere respect for his taste and his skill. His new songs were heard with pleasure, but they are lacking in the effect of spontaneity in invention that peculiarly distinguishes his previous work. He was evidently hampered by composing music to poems in foreign tongues. Why he should have gone to Germany and to France for his texts when there is such an abundance of fine lyrics, new and old, in English it is not easy to understand. It is true that he has succeeded in writing one group of songs that are fair imitations of German Lieder, and another group that cleverly reproduce the color of French songs; but it is only this and nothing more. A French or a German song writer would have done much better with the respective poems. Mr. Johns is so much securer with his foot upon his native heath, and has a vein so strong and admirable in its decided in-

dividuality that there is no need for him to resort to imitation, no matter how successfully he may achieve it.

* * *

The program for last night's concert by the Boston Symphony Orchestra was:

Overture, Der Freischütz.....Weber
Concerto for Violin, No. 5, A minor.....Vieuxtemps
Waltzes, op. 39.....Brahms
Scored for orchestra by Wilhelm Gericke.
Symphony, No. 1, D minor.....Sinding

Miss Olive Mead was the soloist.

The symphony was performed on this occasion for the first time in Boston. The "Freischütz" overture had been heard here before.

Sinding's work, though wholly in the most advanced modern vein, has at least the merit of clearness. There is in it nothing that perplexes the understanding even on a first hearing. It is, however, not attractive on a brief acquaintance, and is almost phenomenally singular in its barrenness of anything resembling beauty or suggesting grace or tenderness of sentiment. He starts out at a tremendously fiery pace, and scarcely relaxes it for a moment. There is tempest and flood in excess, but little of clear sky and sunshine. The work as a whole is more notable for its sustained wild vigor, its frenzied outbursts of passionateness, its massive, brazen utterances of anger and what may be perhaps aptly called its frank brutality. His hair is dishevelled, his eyes are flashing fire, he holds a lighted torch which he waves frantically aloft, he foams at the mouth and shouts and screams anarchy. There is no simulation in it. All is fair and above board; and from the opening to the close of the symphony there is not even a suggestion of the prevailing tendency of contemporary musical art to seek mere novelty of effect at any sacrifice of the conventionalities.

This persistent turmoil, this excess of fury, without enough of a less boisterous nature to provide necessary contrasts, at length becomes monotonous. Then, too, despite all the excitements, there are dull moments caused by the unrelieved burlesque characteristic of the work as a whole; but one is not soothed to slumber by them, or if one be it is not for long. The noise would not admit of that. And yet the symphony is not without a certain impressive nobility of spirit. It even charms in some inexplicable way. It seizes you with a firm hold, and, struggle as you may, it carries you irresistibly along with it. When it is all over you breathe more freely, and strangely enough, your sense of relief is mingled with respect. Curious music this.

A tremendously spirited presentation of the work was given, but the audience was not moved to more than perfunctorily complimentary plaudits.

Mr. Gericke's orchestration of the Brahms waltzes shows the hand of a skilled and experienced musician. It is rich, discreet and thoroughly charming in effect. With the exception of some two or three of the fourteen waltzes performed, the music is not very exhilarating, and the quality of their blitheness is of an order well calculated to eclipse the gaiety of nations. The performance was exquisite in grace and finish, and the applause that rewarded Mr. Gericke was cordial and prolonged.

The tryingly difficult Vieuxtemps Concerto was admirably played by Miss Mead. The young artist's style is

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broad and intelligent, her technic brilliant, her musical feeling sincere, her tone large and pure, and she plays with masculine energy and an ardor and a confidence worthy a more mature and more experienced artist.

I see by last week's COURIER that I have caused my dear friend, Henry Wolfsohn, another pang by my comments on the work of his press agent in his methods of heralding Rosenthal through the land; not a pang on his own account, but on mine. It appears that I have again blundered in taking a gushing advance notice for the production of his press agent, when it was really written by Mrs. Bowman. Mr. Wolfsohn asks: "What will Mr. Woolf say when I tell him that the above little article is taken from a criticism written in the New York Sun, November 14, 1898, by Mrs. Bowman, one of our most estimable New York critics?"

All I can say is that the paper in which I saw the article in question made no mention of Mrs. Bowman, of whom, I regret to say, I never heard before, but printed it as if it were original matter. As it had the frantic press agent ring, I naturally attributed it to a perfunctory business origin. Now if J. W. Morrissey, who is proclaimed to be Mr. Wolfsohn's advance agent, and for whom I have a profound respect as the inventor of the "Paul and Virginia" kiss that made the late lamented Emma Abbott immortal, will go through the country delivering to musical editors New York criticisms without attributing them to their authors, he must expect painful misunderstanding to ensue. Worse than this, if he mixes up Mrs. Bowman's criticisms with those of somebody else and causes them to be set forth as consecutive parts of one and the same article, he should not complain if a mistaken impression is the result.

Now it matters little who writes about a pianist as a "musical hero with the alertness of legerdemain, the strength of a blacksmith" and "who has worked at his instrument with the ferocity of a tiger and the industry of a beaver, who has subdued that hard beast, the piano, and taught it to know its master, to tremble at his clutch and to roar at his command"—I say it matters little who writes in such a vein, whether it be "one of our most estimable New York critics," an impassioned press agent or an enthusiastic but untutored critic in a bucolic centre, he or she gives wild vent to no more nor less than perverted nonsense.

With all due respect for my amiable and energetic friend Wolfsohn, to whom I wish "great length of days and eternal happiness," I do not think he shines with his familiar brilliancy in sarcasm. His nature is too gentle and his heart too sensitive for that. Therefore is it that there was naturally something of weakness, something that smacked of the sad mirthfulness of my old and always respected acquaintance Morrissey in Wolfsohn's expressed belief that in keeping Rosenthal so permanently before the public I am doing some excellent advance work myself for the great pianist.

I am inclined to look on this observation as sarcasm, because if Mr. Wolfsohn were really pleased with me in the aspect of a valuable though unintentional advance agent his inner emotional machinery would throb with a secret joy, to which he would not give publicity for a whole wilderness of monkeys in the fear that I would shrink from further pursuit of such involuntary missionary work and blush to find it fame.

My esteem for Rosenthal as an artist is second to that of none of his warmest admirers. In fact, I have so much respect for him in his best and most masterful moods as a pianist that I revolt at the gushing trumpet, the callow exaggerations, the unexampled puerility of extolling and the clap-trap, swashbuckler word-frenzies that have been poured forth with so little judgment and in such execrable taste to arouse and to sustain interest in him and his work. It is belittling, rather than magnifying, a great artist to advertise him in this extreme of patent medicine laudation. If his artistic worth must be made known, and doubtless such a course is necessary in places remote from musical centres, let it be through publishing the serious praises he has won from the critical press, rather than through absurd hysterical ravings, in which superlatives are piled up

incongruously, and across the face of which bald and unscientific puffery is written so unmistakably that fools only can fail to take it at its true value.

And now, my dear Wolfsohn, do not, I pray you, inform me of the authorship of such advance notices as those I may mistakenly attribute to the impassioned press agent. A knowledge that I have been in error will not make the said notices any the less ridiculous, and I shall be spared the pain of sorrowing that an estimable critic has found it possible to sink to the utterance of balderdash, and also the trouble of examining the record in order to discover whether or no your agents have faithfully reproduced the notices of which you proclaim the authors. You will remember that there was considerable mangling perpetrated on the notices regarding which you and I first entered on a genially amicable discussion. You have done what you considered to be your duty. Rest content therewith, and let us have no further controversy. *Le jeu ne vaut pas la chandelle.* Bless you! Auf wiedersehen. B. E. WOOLF.

Carreno in Leipsic.

[From the *Leipziger Volkszeitung* of Thursday, December 15, 1898.]

"SIXTH PHILHARMONIC CONCERT—The principal honors at the Sixth Philharmonic concert were beyond doubt carried off by Mrs. Teresa Carreno. The reputation of this, the most tone powerful among our female pianists, is so well established that one can scarce say anything new about her playing. Mrs. Carreno performed the B minor Concerto (No. 1, op. 23) of Peter Tchaikowsky with an exhibition of strength that even in a male player might be deemed an extraordinary feat; but at the same time the piano parts were rendered so lightly, delicately and clean cut that one can hardly believe that it is the same hands that possess such absolute command over both kinds of touch. But, to be sure, a certain dryness clings likewise to Mrs. Carreno's playing; her legato touch is without vim and freshness. However, the Bechstein grand piano, which sounded quite wooden, might have been partly to blame for this harshness yesterday. For a performer like Mrs. Carreno, and the two great compositions of Tchaikowsky and Liszt rendered by her, a soft Blüthner is of course unsuitable, but, on the other hand, with a hard Bechstein, too much again is lost. Mrs. Carreno's playing requires an instrument that combines in itself the greatest power and the greatest beauty of tone, and these two qualities are really found together only in the Steinway grands."

Jonas' Great Success in Boston.

ALBERTO JONAS, the renowned pianist, who last season met with such flattering success on the occasion of his appearance with the Boston Symphony Orchestra, repeated his triumph on the 3d inst., when he gave a recital in Association Hall, Boston, being recalled twelve times and receiving great praise from press and public. The following is a criticism of the concert taken from the *Boston Globe*, which speaks for itself:

RECITAL BY ALBERTO JONAS.

Alberto Jonas gave last evening's concert in the student's chamber music course, and entertained a large gathering.

Mr. Jonas is a pianist of fine attainments. His technic is immensely facile, crisp and sure; in fact, he is fully equipped to meet all the technical demands of the most difficult modern virtuosic school. His playing of the great Beethoven sonata was thoughtful, musical, and was imbued with a spirit of refinement that was more than grateful. His interpretation of the Chopin numbers contained many excellent points in interpretation and style; especially in the prelude, which was given with immense fire and dash, while the tremendous difficulties of the last part of the ballad were overcome with an ease that was surprising, considering the brisk tempo at which it was taken. His playing of the Mendelssohn prelude and fugue in E minor was one of the best things of the evening. Three études by Foote, MacDowell and Deney, were exquisitely rendered, and aroused considerable enthusiasm; and the Campanella étude by Liszt left absolutely nothing to be desired, so crisp, delicate and accurate was the rendition.

Mr. Jonas' own dances are bright, graceful and dainty, and never descend to cheapness. The themes are characteristic, rather Grieg-like in style, and the treatment of them is musically and clever. They were warmly received. The concert closed with the Moszkowski étude, op. 24, No. 1, one of the most difficult of all the modern piano pieces. It was played in the most brilliant manner, and

was a very fine display of virtuosity.—*Boston Globe*, Wednesday, January 4, 1899.

Mr. Jonas' success was so genuine that the management immediately entered into a negotiation with his manager, Victor Thrane, of New York, for two more recitals, to be given later in the season.

Jonas is to play in Baltimore January 18; Williamsport, Pa., January 20; Allentown, Pa., January 23, and has other engagements too numerous to mention here.

The Arthur W. Tams Musical Bureau.

NO better exemplification of the truth that success can be achieved only by the exercise of an indomitable will and by incessant and intelligently directed industry could be presented than the history of the Arthur W. Tams Musical Bureau affords. The development of this enterprise has been both steady and substantial, and now its reputation is exceedingly high. Arthur W. Tams started this bureau a quarter of a century ago, and has labored incessantly to make it the great success it now is. It has taken twenty-five years of hard work to accomplish this result. Mr. Tams can be found daily at his desk, working upon new ideas and improvising methods for still further increasing the scope of his business, as he did the first year of its existence, as though his duties were but child's play, with apparently no thought of the arduous responsibilities attached to the work.

The Arthur W. Tams Circulating Musical Library has for years furnished to the Maurice Grau Opera Company, at the Metropolitan Opera House, and to all the leading operatic organizations throughout the country, the musical material for the operas presented, both grand and comic. It has supplied the orchestrations to the operatic excerpts and concert arias for the use of American and foreign artists, and also to Emil Paur's Symphony Orchestra, the Theodore Thomas Orchestra, the Boston Symphony Orchestra and other leading symphony and musical societies. Choral unions and other prominent singing societies have been provided with vocal scores and parts of the various works presented. Thousands of copies of sacred music have been furnished on rental to churches of all denominations in all parts of the United States and Canada. Some idea of the completeness of this library may be gained by a statement of the fact that it contains no less than 20,000 complete operas in stock and of the standard operas there are as many as 100 sets of each. Operatic excerpts, which also include concert arias and encore numbers, are being added to daily, and now number nearly 3,000. Orchestrations can be had for operatic excerpts and concert arias, in almost any key, for large or small orchestras and for military band.

The fact that this library is drawn on to such an extent by so many prominent musicians, conductors and societies throughout the country is a sufficient guarantee that the material furnished is correct and reliable.

That Mr. Tams believes in the policy of "Expansion and Annexation" is demonstrated by his recent purchase of the world-famous Goldmark & Conried Library of German and English royalty operas, which comprises over 300 operas and operettas, with the sole agency and right to collect all royalties, following purchase of same.

With the addition of the Goldmark & Conried material Mr. Tams has a most complete and thoroughly equipped musical library. Mr. Tams, in connection with his library, has the largest musical copying bureau in the country, and employs a staff of the most expert and careful copyists and arrangers that it is possible to secure. This department is under the supervision and able direction of Oscar Coon, an acknowledged authority on orchestration and instrumentation, who, with the assistance of the effective and competent force at his command, is enabled to give complete satisfaction.

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SECOND SECTION

National Edition.

THIRD SECTION.

THE First and Second Sections of THE MUSICAL COURIER, published respectively July 4 and December 7, 1898, represent the most impressive specimens of music journalism ever produced. The success of these editions has been unparalleled and offers the best evidence of the permanency of the movement to give to the world a correct and comprehensive idea of the extent of the musical movement in America—a movement introduced and to be perpetuated by the representative paper, THE MUSICAL COURIER.

These editions will be followed early next year by the Third Section of the National Edition, which will contain great features of permanent literary value, such as are found in the First and Second Sections.

Many of the best known musical people of America not in the first two sections are already enrolled for representation in the Third Section, and all those who desire to be identified with it should send in their applications as soon as possible.

Sections I., II. and III. will be bound in one volume, which can be had for \$5. The price of the First Section is now \$3, and of the Second Section \$1.

A MONTH before the appearance of the Second Section of our National Edition we notified all the local news companies here and throughout the country that their orders should be placed in time and a full complement of copies would be supplied. Therefore all those news companies that failed to place orders large enough need not complain now that they find themselves short and must pay the advance price. We gave ample notice and filled all orders promptly, taking care of the news companies at most distant points first, much to the discomfort of those in proximity and right here in the city. The demand for the Second Section is now over 10,000 copies beyond the edition, and we are unable to supply anyone. Copies cost \$1 each, and they are difficult to get at. The Second Section was simply absorbed the moment it was seen.

THE *Tribuna*, of Rome, says the *Tribune*, apropos of the noisy demonstrations making by the younger school of Italian composers and their friends, publishes the following letter, written by Rossini on April 21, 1868, a few months before his death, to Tito Ricordi, the publisher:

"I learn that 'Don Carlos' has created a furore in Milan; I rejoice for your sake and Verdi's. Say to the latter to make Paris pay handsomely for everything, as he is the only man able to write a grand opera (my other colleagues will have to forgive me). Make my compliments to Boito, whose pretty talent I value highly. He sent me his libretto 'Mefistofele,' from which I see that he is too anxious to become one of the new radicals. Don't think that I am making war on the new school; I am anxious only that no one shall attempt to do in one day what can only be achieved in several years. If dear Giulio (Ricordi) were kindly to read my first work, 'Demitrio e Polibo,' and afterward 'William Tell,' and compare the two, he would learn that I wasn't a crab, either."

THE importance of the first concert in America by Emil Sauer must be recognized to the extent of publishing the account of his performance, which took place last night, in this week's MUSICAL COURIER.

ONE of the best performances at the Metropolitan Opera House this season is Campanari's Figaro in the "Barber of Seville." Mr. Campanari has done such excellent work this season as to elicit spontaneous tributes of praise from all his associates.

AMONG the most successful, artistic and brilliant pianists of the season of 1898 is Alberto Jonás, a versatile interpreter, a sound musician and a man of marked personality. Mr. Jonás has played with, among other leading organizations, the Boston Symphony Orchestra, and his sympathetic performances have won for him everywhere the regards of the critical press and public. Look out for Jonás in 1899!

THERE can be no regeneration of music in America so long as the nomadic foreign musician is considered greater than the resident American musician, simply because he is or she is a foreigner. Of the great mass of foreign musicians coming over here every year for a few months a few only are subsequently discovered as artists, but they bear the foreign stamp, and that is sufficient to give to them a commercial value and advantage (be they competent or not) to overawe the people here and thereby drive into obscurity the home artist. Such is the curse of the foreign fad. As long as it continues no American composer beyond those of the coon song type can ever hope to gain eminence, for these nomadic foreigners will not even deign to play or sing an American composition. It means paralysis and death to our whole musical life. The system must be abolished before our musical life can be regenerated.

THE peppery music critic of the London *Saturday Review* has been in Paris, taking a shy at its musical gods. In the course of a particularly savage and just attack on the "theatricalizing" of Wagner he says some pleasant things of Covent Garden and friend Grau:

"In twenty years it will be hardly possible to distinguish the 'Valkyrie' from a Meyerbeer opera; probably by that time the Meyerbeer opera will sound the better of the twain. I shall yet live to hear the 'Valkyrie' in Paris with parts written in for gong, bells, bones and castanets, and with high C's and cadenzas for the prima donna and the tenor. What French singer could resist an elaborate bravura for Siegmund, to be sung with much waving of the sword before he runs to fight Hunding? When the copyright runs out we shall see what we shall see.

"This has some importance for us. Of late Covent Garden has become more and more of a French opera house. We used to have Italian opera there, and the present people, it is true, have retained the worst features of Italian opera. But circumstances and their own noble tastes are compelling them to make it French. They draw their singers from Paris instead of from Italy; they go to Paris, as to a great centre of culture, to learn what is going on, and the more closely their opera approximates to the French opera the better they appear to be satisfied. It is understood that all business at Covent Garden, even when the parties are English, is transacted with the help of the French language only. Most of the principal singers at Covent Garden are French by training, if not

by birth. They study in France and finish under Mr. Grau in New York, which is Paris vulgarized—Paris plus pork and beans. The French influence is the worst possible, the influence most to be feared. Better any amount of German clumsiness, obtuseness, vulgarity and lager than that. If what I have heard during the past week as to the intentions of messieurs the controllers of opera in England is true, the sooner we support Mr. Schulz-Curtius in his German opera scheme the better. It will, at least, count for something as against the French influence. But it is to be hoped that Mr. Grau, Mr. Higgins, Lord De Grey and the rest will seriously consider whether it is worth their while to wreck English opera to gain the applause of Paris. The applause of London is surely what they want."

This is lovely. Keep the pot boiling, Mr. Runciman. New York opera is Paris "plus pork and beans." Oh, lovely! Now, Mr. Finck, is your chance for a row!

SOME NEW CHOPINIANA.

J. CUTHBERT HADDEN has been writing to the Glasgow *Herald* about Chopin's visit to Scotland in 1848. The great tone-poet was in the poorest health, but with extraordinary tenacity played at concerts and paid visits to his admirers. Mr. Hadden found the following notice in the back files of the Glasgow *Courier*:

Monsieur Chopin has the honour to announce that his *matinée musicale* will take place on Wednesday, the 27th September, in the Merchant Hall, Glasgow. To commence at half-past two o'clock. Tickets, limited in number, half-a-guinea each, and full particulars to be had from Mr. Muir Wood, 42, Buchanan street.

"The net profits of this concert are said to have been exactly £60—a ridiculously low sum when we compare it with the earnings of later day virtuosi; nay, still more ridiculously low when we recall the circumstance that for two concerts in Glasgow sixteen years before this Paganini had £1,400. Muir Wood, who has since died, said: 'I was then a comparative stranger in Glasgow, but I was told that so many private carriages had never been seen at any concert in the town. In fact, it was the county people who turned out, with a few of the elite of Glasgow society. Being a morning concert, the citizens were busy otherwise, and half a guinea was considered too high a sum for their wives and daughters.' The late Dr. James Hedderwick, of Glasgow, tells in his reminiscences that on entering the hall he found it about one-third full. It was obvious that a number of the audience were personal friends of Chopin. Dr. Hedderwick recognized the composer at once as 'a little, fragile-looking man, in pale gray suit, including frock coat of identical tint and texture, moving about among the company, conversing with different groups, and occasionally consulting his watch,' which seemed to be 'no bigger than an agate stone on the forefinger of an alderman.' Whiskerless, beardless, fair of hair, and pale and thin of face, his appearance was 'interesting and conspicuous,' and when, 'after a final glance at his miniature horologe, he ascended the platform and placed himself at the instrument, he at once commanded attention.' Dr. Hedderwick says it was a drawing-room entertainment, more piano than forte, though not without occasional episodes of both strength and grandeur. It was perfectly clear to him that Chopin was marked for an early grave.

"So far as can be ascertained, there are now living only two members of that Glasgow audience of 1848. One of the two is Julius Seligmann, the veteran president of the Glasgow Society of Musicians, who, in response to some inquiries on the subject, writes as follows:

"Several weeks before the concert Chopin lived with different friends or pupils on their invitations, in the surrounding counties. I think his pupil Miss Jane Stirling had something to do with all the general arrangements. Muir Wood managed the

special arrangements of the concert, and I distinctly remember him telling me that he never had so much difficulty in arranging a concert as on this occasion. Chopin constantly changed his mind. Wood had to visit him several times at the house of Admiral Napier, at Milliken Park, near Johnstone, but scarcely had he returned to Glasgow when he was summoned back to alter something. The concert was given in the Merchant Hall, Hutcheson street, now the County Buildings, and the horses and carriages before the hall toward the close of the concert were a splendid sight. The hall was about three-quarters filled. Between Chopin's playing Madame de Margerite, daughter of a well-known London physician, sang, and Mr. Muir accompanied her. Chopin was evidently very ill. His touch was very feeble, and while the finish, grace, elegance and delicacy of his performances were greatly admired by the audience, the want of power made his playing somewhat monotonous. I do not remember the whole program, but he was encored for his well-known mazurka in B flat (op. 7, No. 1), which he repeated with quite different nuances from those of the first time. The audience was very aristocratic, consisting mostly of ladies, among whom were the then Duchess of Argyll and her sister, Lady Blantyre."

"The other survivor is George Russell Alexander, son of the proprietor of the Theatre Royal, Dunlop street, who in a letter to the writer remarks especially upon Chopin's pale, cadaverous appearance. 'My emotion,' he says, 'was so great that two or three times I was compelled to retire from the room to recover myself. I have heard all the best and most celebrated stars of the musical firmament, but never one has left such an impress on my mind.'"

Chopin died the autumn of 1849. We consider the above of genuine interest to the Chopin lover. In Dr. Niecks' volumes may be found a more minute and extended account of the composer's trip to England and Scotland.

A GOOD LETTER.

WE quote from a letter of a prominent artist whose success is known of all over this country and Europe:

The reproduction of my secular criticisms in your columns has been of the greatest possible benefit to me, for, besides giving to the world of music my general status as an artist, the reprinted criticisms have been read by thousands of persons, such as all the local critics, managers, agents, musical club officers and equally musically interested folks, such as conductors and concert givers. I can fairly and faithfully attribute numerous engagements and a rapid advance of my fees to the great circulation of THE MUSICAL COURIER, and I make this candid admission to you with the full knowledge of the fact that your charges for such advertising may be advanced by it.

The unequalled facilities for reaching the whole European and American worlds of music through the columns of this paper have vastly benefited thousands of artists who have made use of them. Nothing can give to a musical artist quicker means of recognition in the world of music than the extended and extensive circulation of this paper, which is read virtually by all persons interested in music. It has taken twenty years to accomplish this result.

A favorable criticism in the New York *Herald* or *Sun*, or the Boston dailies, or the Chicago papers, or Cincinnati or Paris or Berlin or London dailies, is read by the musical people of those communities who read those papers. But the Chicago musical people do not read the Berlin dailies, nor do the New York people read the London or the Boston dailies, but all the musical people in the world read THE MUSICAL COURIER every week, and hence if criticisms from the various papers of the various cities are reprinted in THE MUSICAL COURIER all the musical people of all cities will soon learn to know how an artist stands in all cities or communities.

There is actually no other method for an artist to illustrate a consensus of opinion than through

the columns of THE MUSICAL COURIER, which is the only medium that has the proper facilities backed by age, expert knowledge, capital and its own printing and publishing department to print unlimited editions, and print them in its own interests, which is equivalent to the interests of its advertisers and readers. The direct advantages that have accrued to musical artists using this paper have established for it a moral backing based upon benefits derived that are actually unprecedented in any line of journalism. Over 600 new subscribers have been added to our list so far this month. Why not?

WHERE IS THE ITALIAN MUSICIAN?

WHERE is the Italian orchestra man? Some observing individual has discovered the scarcity of dead mules, but this "scarcity" is as the sands of the sea in comparison with the lack of Italian musicians in our American orchestras. Why is it? Anyone would be worse than foolish to assert that the musicians of Italy are not sufficiently well trained to enable them to play in a modern orchestra. Italy, which for centuries supplied the music of the world, that is the musical music, not the intellectual music of snarls and tangles, of psychic mysteries and philosophic sloughs, has not exhausted her soil, in fact her soil is inexhaustible, but where are the products of it? All over the length and breadth of our land are bands, small orchestras and several symphony orchestras, and in all these organizations there seldom can be found an Italian musician. Why? No German can play with the fire, animation and temperament of the Italian, and our orchestras are almost exclusively German. No nation has the sense of rhythm so highly developed as the Italian, whose very movement is rhythmical. No nation is so naturally and accurately musical, nor more thorough in instructing the young. Yet our orchestras seem banded together to exclude the Italian from their ranks. It is a pure case of active, operative jealousy. The phlegmatic German dreads to be compared with the fiery temperamental son of Italy. The comparisons have been made between the races, and Italy surely has not suffered. True, Germany gave birth to the grandest of our masters, but Italy alone could develop, nourish and enlarge their genius. She placed her seal upon them, and Germany cannot claim them as her own exclusive property. Where are the German Malibrans, Rossinis or Palestrinas? Where her Michael Angelos, Titians? Where her Dantes or Tassos? Yes, it must be the racial jealousy of the strong, self-assertive sons of the old barbarians which excludes the temperamental, graceful sons of the south from our orchestras and from almost all of the more prominent positions in the art world. The innate breeding of the Italian makes him yield to the boisterous self-assertion of the Germans; he permits himself to be set aside with a gentle resignation; he knows his superiority, but is too proud to force it upon the consciousness of an apathetic, stupid public, whose stupidity makes the rough German methods a necessary means to attract its attention. The Italian, ever courteous and gentle, finds it not in his ethics to adopt the bumptious, egotistic standard of the Germans, hence he has been pushed aside, shut out of our orchestras by those who dread any close comparison with his real genius—a genius born in him, and subsequently polished, not only the result of assiduous, brutal practicing and mental gormandizing. Fill our orchestras with Italian musicians, and at one blow that solemn, heavy dreariness of interpretation and atmosphere will disappear, and we will experience musical sensations which are not only intellectually satisfying, or which elicit a cold mental enthusiasm, but which will appeal directly and truly to our emotional natures. The American temperament is ice cold, the Italians alone can thaw it, and breed from the

thin water which results some form of lily which shall grow delicate, but pure, into American music. We have given the Germans half a century to work this change in us, and they have failed; now let us appeal to the glorious sons of Italy to aid us to become that which we should have been fifty years ago—a musicianly, art loving, race.

THE BOY AND THE EAR.

BOSTON, January 7, 1899.

Editors *The Musical Courier*:

Replying to an article in your last issue by B. E. Woolf upon the child organist Darwin Wood, we would call the writer's attention to the following facts:

He confesses he has not heard the child, but he passes sentence nevertheless.

The title "Mozart of America" was first applied to the child by the dear old minister at Branchtown, Pa., where the child first performed in public, and where he received a solid gold watch (age 6).

Mr. Woolf speaks deprecatingly of the "baleful influence" of the "press agent," but what would the artist do without these sweet morsels of press praise?

But Mr. Woolf seems sore because the child does not read music, forgetting apparently that there are improvisateur artists. Guilman improvises still charmingly, Josef Hoffmann at an early age got his first fame by improvisations, and if Darwin Wood is capable of improvising, to the astonishment and delight of great musical authorities, what harm has the child done? He has astonished the world, but it is not his fault, but his gift.

THE MUSICAL COURIER says Prof. S. Sanford, of Yale College, is one of America's "greatest musical authorities." This authority has pronounced Darwin Wood's talent great and used his influence in the New England Conservatory for his free education, which has thus been offered.

Professor Chadwick, of said conservatory, is an authority, we presume, and his words, written with his own hand, December 16, 1898, are:

"It is evident that Master Darwin Wood possesses a natural gift of harmony to a remarkable degree."

Tens of thousands read music who cannot earn their board. However, it may comfort this wolf to know that the "fond parent" has attained his object in traveling so far, namely, a free education in the best of institutions.

Yours,

FRANK HALE.

The above letter, bearing the signature of "Frank Hale," and mentioning the New England Conservatory of Music, of which Frank W. Hale is the business manager, has served to convince us that it is not from the pen of the latter gentleman, and believing this we cannot credit it as such. No person connected with a conservatory of music could possibly have indicted a letter which tacitly subscribes to all that is superficial, sensational and tawdry in music. Of infant prodigies the world is weary—of infant prodigies who cannot read music the world is more than weary—it is nauseated. No conscientious critic could countenance any well-advertised musician who it is publicly proclaimed "does not read music." Were he to do so the daily press would soon be filled with fabulous stories telling how little Jimmie Doogan drew from his father's mouth-organ the soft harmonies of "Yankee Doodle," which he had heard at Koster & Bial's.

It matters very little where the title "Mozart of America" originated, nor from whom. The idiocy of it is so beautifully complete that it almost saves it from censure. As Mr. Woolf states, Mozart was a trained, skilled musician at nine years of age, and had been receiving careful instruction from the moment he gave evidence of his great talent. Mozart was not permitted to draw from nor exhaust the "unlimited store of the grandest classical harmonies," which this modern Mozart is also said to have in his brain.

It is well that the boy has been placed in a conservatory, where he can doubtless be made something of in the course of a dozen or more years. At present he is invisible from every standpoint, and will in all human probability remain so for many protracted years extracted from the future, for the "Mozart of America" must bend his lofty prodigy of a mind toward the prosaic study of scale construction, the mysteries of

the wicked chords of the seventh, and a few more trifling matters which he must be able to understand and lecture upon before he comes within sight of the name the dear old minister gave him.

As for the "baleful influence" of the press agent, it was clearly understood what Mr. Woolf meant. Press praise is invaluable to an artist, but in direct ratio as it is valuable while within the bounds of sanity of reason, it is injurious when it exceeds these very flexible boundary lines. This is one of those cases where the limit has been reached and, paradoxically speaking, left behind.

Certainly there are artists who improvise, but they do not do so from an empty, untrained head. They do it after their talent has been trained and strengthened. As for speaking of this young Wood in the same breath as Guilman, it far exceeds the wildest efforts of Mr. Woolf's impassioned press agent. It is not a question of what harm the child has done, but of what harm is being done him. To so foolishly hurl this poor child before the public gaze when he is years away from meriting consideration other than that which the home circle can give him, is nothing short of brutal. It unsettles the child's mind, makes superficial a natural talent that might grow into a strong, vigorous plant, and above all bores the public.

It matters not what natural gifts young Wood has; it does matter how serious, scholarly and well disciplined they are.

That tens of thousands read music who cannot pay their board bill proves nothing further than that tens of thousands have missed their vocation, which young Darwin Wood is very likely to do unless he is returned to the nursery and permitted to study earnestly and seriously as much, or rather as little, as so young a child can without injuring his health or stinting his talent. It will only hurt him to apply such ridiculous names to his young talent, and especially now when he is invisible from a musical viewpoint.

A CONDUCTOR'S CRITICISM.

ELLIOTT SCHENCK is a young composer and conductor who has accomplished some promising work. He was at one time assistant (?) conductor of the Damrosch opera—the interrogation mark is our own—and so a criticism from him is entitled to respectful attention. In last Sunday's *Times* appeared the following communication:

CRITICISMS ON MR. SCHALK.

To the Editor of *The New York Times*:

So much has been written about the two recent performances of "Lohengrin" at the Metropolitan Opera House, and so much said about Herr Schalk's conducting of this opera, that I feel as if I too would like to say a word, if you could spare me a little space in one of your columns.

Of the general performance (the first one) I have little to say but in praise. The soloists in most cases acquitted themselves well, and the chorus, although not singing the pianissimos as indicated by Wagner, were almost invariably in tune, and the orchestra did no harm.

But two points astounded me. Why do we send to Germany for Wagner specialists when they either do not know Wagner's intentions or else purposely elect not to follow them? Herr Schalk seemed to know "Lohengrin" practically by heart, and he held all well under control, although he hurried the tempi at times.

He conducted, too, correctly, according to the score, but, alas! Wagner has written letters, and among them some very well known ones to Liszt, and in the volume in which they are published he suggests two changes in "Lohengrin" which have been adopted by the present Wagner conductors. The first suggestion was that the beautiful melody on the violins preceding the return of the main theme in the bridal chorus should be played at a much slower tempo than the foregoing portion. Herr Schalk took this at practically the same tempo. The second suggestion was that at the end of Lohengrin's narrative in the last act, when he sings "Ich bin Lohengrin genannt," the orchestra should not enter on the last syllable of this sentence, as indicated in the score, but should wait until Lohengrin has completely finished and then let the orchestra enter fortissimo.

Some may say I am pedantic and fault-finding, but no; let anyone else conduct "Lohengrin" as Herr Schalk did.

and I would say nothing. Let an Italian, English, or American conductor sit in the conductor's chair and conduct "Il Trovatore" one night and "Tristan und Isolde" the next, and much will be forgiven him, but is it not strange that we send to Europe and pay high prices for a specialist, who, as I said before, cannot or will not do Wagner's bidding.

ELLIOTT SCHENCK.

January 2, 1899.

There is always more or less foolish talk about professional etiquette bidding a man to be silent, but we applaud Mr. Schenck for the frank expression of his feelings. Mr. Schalk was not the man to succeed Seidl, and is not the conductor for a great city like New York. He is neat, academic, painstaking, but without magnetism or passion and not a good Wagnerian, according to the above.

VICTOR MAUREL ON HIS ART.

VICTOR MAUREL has no hesitation in expressing his opinions on his art in particular and art in general. His new book, "Dix Ans de Carrière," is full of good things about Wagner, Verdi, Mozart and music made in the United States. With singular clearness he tells us what is wanting in our art life, and in a pregnant paragraph discloses a mind acute and an imagination most sympathetic and fertile. He was recently asked by a contemporary—the *Commercial Advertiser*—what was the trouble with the singing teachers of the day. He answered, and if he was not complimentary, he at least spoke to the point:

"Aside from their stupidity, or rather as a result of their stupidity, the method they adopt is atrocious. It is not a method but a superstition. They look upon the voice as a divine thing which cannot be understood. The voice, they think, is the whole thing, and they don't even know how to develop that. They are sentimental, and it is not sentimental but scientific method that we need. By treating the voice as a divine gift with infinite possibilities, they keep the poor singer ever on the voice and do not give him time to develop the other technical qualities which are conditions of art. The voice is a physical thing. It has its well understood physiological laws. Of these laws the teachers know nothing. They are densely ignorant of the elementary laws of science. If we could once get musical instruction on a scientific rather than a sentimental basis we could do the voice part of the art in two years and leave the singer free to become an artist. His training will then be just begun, and he will continue his work all his life. I have worked hard for twenty-five years and feel that I am only in the infancy of my art. But if I had palavered all the time with my voice I would not have understood the first elements of art.

"A voice, of course, is the first great requisite of a singer. He must fill the hall, he must be heard. But how many idiots there are with voices on our operatic stage! How can these people interpret the big roles they are intrusted with?

"My dear sir," he continued, "it is not voices that are lacking, but intelligence, ideas. It is the brain that is lacking, the imagination. There are not more than five or six artists on the operatic stage to-day.

"And the musical drama, the big drama of Wagner, will never be realized until we have artists on the stage, for the opera expresses the big world, and for the singer to enter into and render the world he must have intelligence, imagination, breadth and culture, c'est l'esprit qui manque. It is mind that we need and do not find. The great thing, the divine, the mysterious thing, is the intelligence. First voice, then psychology, soul, intelligence are necessary to the artist.

"Wagner is a synthesis of the past rather than an indication of the future. He gathered up what there was and exploited it. The great, the very great thing about him was his idea of a musical drama; his idea that opera might express the world. Most people like him, not for his great idea, not for his noble and glorious vision of the world, but for his technic, his abrupt, startling, emphatic musical methods, which to me is the least interesting part of that great man's work.

"As for Verdi, he is nearer to us, more intimate than Wagner, but it would be impossible to say on what lines the opera of the future will run. Just now there is a reversion to Mozart, not exactly to Mozart, but to what Mozart represents—fineness, finish, delicacy. But opera expresses the world, and to predict what it will be is to predict what the world will be."

All this is sound reasoning even if we do not agree with the great baritone on the subject of Wagner—that is, the notion that he is "a synthesis of the past." All great composers sum up what

has gone before, are the synthetic expression of their epoch—that is, if they be truly national—but they also throw out spiritual tentacles into the future, project themselves, and only become truly understood after the smoke, dust and flame evoked by their personalities have ceased obscuring their work. Wagner's work is just begun. In the twentieth century he will be king, not king as he is now, reigning over disputed territory, but monarch of all who have ears—even the jackasses.

M. Maurel's "Dix Aus de Carriere" should be translated, because of the remarkable psychological studies in it of Don Giovanni, Iago, Falstaff and Rigoletto, by an artist who has made these characters known and in two instances creating the roles.

WAGNER COMMENTATORS.

ALEXANDER MOSZKOWSKI has been amusing himself and his readers by some entertaining reminiscences of the various schools of Wagner expounders. The old, noble guard of primeval Bayreuth champions and swashbucklers has, no doubt, been invalidated. No longer in their brilliant tournaments do they joust, with loud hurrahs, against common sense; no longer do they, heroes of the *Bayreuther Blätter* furnish tid-bits for journalists. Alas, that such is the case! For they not only gave us little dainty morsels, but also good solid stuff. They revealed to us depths of human thought, opened mines full of the rarest gems, and as we followed their guiding lamp—we could gamble on this—that after a brief journey through the dumb rocks of abstract investigation we should come upon nuggets of the purest nonsense.

The great miner in his subterranean world of wonders was Edmund von Hagen. The magic wand of philosophy led him to study Wagner, especially "The Flying Dutchman." In the tumult of the why and the wherefore aroused by the opera we still need a guide, and Hagen's teaching will solve many hard questions that torture the orchestra stalls. For instance, "Why has Senta no mother? Why does Wagner give her a nurse?" Hagen's explanation is easy. Senta is in the same state as Eva in the "Meistersinger," and thus resembles the original Eve of the Bible. The Eve of Paradise, it may be objected, was not provided with a nurse, but then she did not need one. Senta was compelled to have a nurse. Nurses, people say, rock children in a cradle as if they were in a ship, hence Wagner explains Senta's sympathy for ship-life.

So far Von Hagen has our deepest admiration, but he will not leave well enough alone; he does not know that the half is often greater than the whole, and his next statements give us a shock. Puns are always alarming, and Von Hagen's are of a fine German ilk and *Klatterdatsch* and *Punch* brand. Senta's leap into the sea, "her last bath," is necessary for the development of the piece and its characters. Yes, he cries, just as necessary for Senta's development is this bath as baths are to a photographer! Senta must have three baths—a negative bath, that is, renunciation of the will; the tone bath, when she sings the ballade; the fixing bath, when she fixes the Dutchman. We can scarcely follow Hagen in his next bold step. It is too mystical, and its explanation requires a voluminous Wörterbuch für Kunst und Wissenschaft. Turning over its pages, dear reader, you will find that renunciation of the will is in German *Wollenverneinung*, and that wool is *Wolle*, hence this interpreter explains why Senta does not spin with her companions. But enough, enough!

Then there is another school of Wagner expounders—the school armed with exact sciences. The head of this school is Emmerich Kastner, who tests the value of Wagner and the non-value of

everything non-Wagnerian by mathematics. Observe these cold facts: There are in "Rienzi" 5,980 bars, in the "Dutchman" 4,434, in "Tannhäuser" 4,831, in "Lohengrin" 5,129, in the "Meistersinger" 6,513. When Emmerich proclaimed these verities all Bayreuthers plunged into mathematical equations, studied logarithms, gloated over Abelian functions. They took the numbers of bars in each scene, divided them by each other, and drew conclusions from the quotient. Thus the Love Scene in "Tristan" contains 1,086 bars; the conclusion with King Mark's entrance has 421 bars. Who does not in this statement see Wagner's deep psychological knowledge of human life?

One of the most perplexing problems in the "Nibelungen Ring" was discussed the other day at the Tonkünstler-versammlung at Mainz. Some time ago a Vienna Wagnerian made the shocking discovery that the Goddess Fricka, Wotan's wife, had no babies. He accused Wagner of negligence, he communicated his sorrows to a gentleman at Leipzig, and the Leipzig gentleman, more prolific than Wotan, produced a tract in which he proves that the whole tetralogy is based on the Motive of Childlessness. Wotan was driven on the downward path by the absence of domestic joys in Walhalla. If he had had a few children, he would not have bothered himself about bringing Walküres and Walsungs into the world; three of the Nibelungen dramas would not have had a leg to stand on; Bayreuth would never have had a theatre, and Wolzogen would never have written his guides to Wagner. Anyone who studies the violin figure in "Rheingold," and a dominant seventh chord of C major, can have no doubt about the sentiments temper or motives of Wotan. "As for Fricka, she speaks of the noble palace, the charming furniture with which she tries to keep Wotan at home; of children who dwelt in Walhalla with her, or who, after leaving her, came back on visits, she says not a word," is part of the address of Moritz Wirth, the Leipzig expounder at Mainz. Regarding the charge of negligence brought against Wagner by the Vienna critic, Moszkowski points out that Wagner was not married to Fricka, that he had no influence on anything except her soprano register, and that if children are not mentioned it is because there was no room for them in the Götterberg. According to Fasolt, the giant who built the palace, it consisted of one hall in which Wotan, Fricka, Freia, Loge, Donner and Fröh all lived together. Where then could the children be stowed away? There was no spare room in Walhalla. Moritz Wirth gave an interesting pathological study on the relations of King Mark and Isolde, and clearly shows that Wagner was wrong.

But once more, enough, enough! To this let us add that Balder the Beautiful was the child of Fricka and Wotan. Moreover, let us add that the Germans, like the Scotch, "jest with difficulty."

The jests of Alexander Moszkowski and other young-school Germans display increasing irreverence, if not for Wagner, for the golden image which Cosima Wagner, the Queen, hath set up. But Bayreuth makes no sign, as in the "Götterdämmerung":

The Gods make no motion,
All silent their breath,
As calmly they look from Walhalla
Expecting their death.

WHAT'S this, Brother Finck?

For a long time the chief clown in the anti-Wagnerian circus was Mr. Rowbotham, who, about ten years ago, wrote an article called "The Wagner Bubble Burst." He was displaced by Alfred Rémy, who discovered that Berlin is not a Wagnerian town, but gives his operas more often than those of all the classical masters combined, merely to please the 4,000 resident foreigners. But Rémy is out of the ring now, and in his place comes a Frenchman with a German name, Albert Zollinger, who shows, in a communication printed in THE MUSICAL COURIER, that Wagner is indeed dead in Paris. His "Walküre" has had only 95 performances there since 1893—horrible dictum—"Tannhäuser" only 70 since 1895, and

"Die Meistersinger" actually only 45 since 1897—an almost scandalous state of affairs! Zollinger points out that since 1861 Wagner has had only 412 performances in Paris, while Meyerbeer has had 3,264 since 1831. Relying on the reader's ignorance he slyly omits to mention that for thirty-two years Wagner was entirely suppressed by the Parisian mobs; and apart from that he gives Meyerbeer thirty years more than Wagner. Meyerbeer's annual average in the years he was played at the Grand Opéra is 48, while Wagner's is nearly 70. So much for juggling with figures. But M. Zollinger does not confine himself to Paris. He points out that in London, too (where half the performances and two-thirds of the profits were Wagnerian last season), "the Wagnerian season was a failure," and—most unkindest cut of all—during the American tour (of Mr. Grau's company) the repertory will be composed of "Lucia," "Rigoletto" and "Aida." Alack and alas! Oh, Mr. Grau, who would have thought that of you! THE MUSICAL COURIER, by the way, must be congratulated on getting its news about our Metropolitan Opera House by way of Paris.

The above was in last Saturday's *Evening Post*. Its music editor has saved us the trouble of setting right Zollinger's figures. But there is more to follow—more of curious moment. THE MUSICAL COURIER, it need not be said, fought the good fight when fighting was absolutely necessary in the cause of Wagner. Now the cruel war is over, but Brother Finck keeps hammering on as if it had just begun. Our columns are open to all, and if Zollinger has a story to tell about Wagner we give him space to tell it. And some of the news about the New York opera by way of Paris is more trustworthy than some of the "tall" stories that get into our daily press. That's all!

Virgil Clavier School of Boston.

The fiftieth recital of the Virgil Clavier School of Boston was given by Miss Adeline W. Raymond and Charles A. Ridgway in Association Hall, on Friday evening. Owing to the severe storm the audience was not as large as had been expected. A. K. Virgil was unable to be present, as he was seriously indisposed. On this account his lectures on the Monday following were open to the public.

Miss Raymond was as usual exceedingly satisfactory in her interpretation of the music, particularly in Chopin's Fantaisie Impromptu. Mr. Ridgway played as if he enjoyed the music himself. Both these pupils reflect much credit upon Mr. Wilder's skill as a teacher, for they show that he adapts the Virgil Clavier method to the needs of each pupil. This was the program played:

Sonata in C major.....	Mozart
.....	Miss Raymond.
Carnaval, Mignon, op. 48.....	Schutt
.....	Mr. Ridgway.
Arlequin, op. 53.....	Chaminade
Consolation.....	Arensky
Caprice, op. 45, No. 3.....	Schutt
.....	Miss Raymond.
By the Brookside.....	Kargnoff
Nocturne, op. 37, No. 2.....	Chopin
Staccato Etude.....	Rubinstein
.....	Mr. Ridgway.
Fantaisie Impromptu.....	Chopin
.....	Miss Raymond.
Polonaise, in E major.....	Liszt
.....	Mr. Ridgway.

Van Yox in Canada.

The success achieved by Theodore Van Yox on his recent trip to Canada was pronounced, as may be inferred from the subjoined newspaper notices:

Theo. Van Yox, while he did not have so much to do, gave his solos with surpassing skill. He is a master in articulation and sings with much fervor. He won an enthusiastic recognition last evening and was a most delightful tenor.—Reading (Pa.) Daily Times and Dispatch.

Mr. Van Yox has a clear, mellow voice, which at the outset enamored his hearers. As he sang the words of comfort that opened the oratorio his hearers were at once satisfied that he would please them throughout, and he did.

Both Mr. Bushnell and Mr. Van Yox were given enthusiastic encores, and that, too, in the very last half hour of the performance, after the audience had been listening to a steady flow of music for two hours and a half and might have reasonably been expected to be weary.—Reading (Pa.) Herald.

Theo. Van Yox as first tenor sang a solo in the Gounod part-song (at the "Madrigal" concert) with humming accompaniment most beautifully intoned, clear lyric quality, with just that touch of melancholy which tugs at your heart strings, and, moreover, finished art.—New York Critic St. Paul Dispatch.

Mr. Van Yox has a powerful voice, sweet, and of excellent timbre in its upper register.—Montreal (Canada) Gazette.



The trumpets pealed; the echoes sang
A tossing fugue; before it died
Again the rending trumpets rang,
Again the phantom notes replied.

—John Davidson.

FINE, imaginative phrasing the above, but I never knew our old mythological friend Echo to be a contrapuntalist. The figure is strong, but can echoes sing a "tossing fugue"? Indeed, should a fugue be tossing at all? I fully appreciate the "rending trumpets," for I have attended the concerts of the Philharmonic Society, and "phantom notes" must appeal to all piano players, and perhaps piano manufacturers. However, I do not intend to poke fun at Mr. Davidson's resounding and rhythmic lines, which are Miltonic—and dominant—in color. So few poets and novelists are careful in their *technique*.

Mme. Antoinette Szumowska—who is Mrs. Joseph Adamowski in private life—a pupil of Paderewski, pitched on an unfortunate day for her piano recital. I respectfully submit to the Weather Bureau the intelligence that last Friday afternoon was the wickedest of the season. So the classic interior of Mendelssohn Hall was a whited sanctuary for the few storm-beaten musical pilgrims who ventured out. Two disconsolate music sharps—Raoul Martinez and myself—sat in dripping loneliness for the first half of a charming concert. I know you will say that the pretty girl who plays with so much fluency, with such admirable plasticity, lacks on the dramatic, the passionate, side. True; but she is musical to her shapely finger tips, phrases intelligently, has a beautiful touch, and is a refined mistress of playing the piano without unmasking its weakness. I liked her cool, eighteenth century manner of presenting the Daquin, Rameau and Scarlatti pieces. The liquid notes of "La Coucou," and the scratching of Rameau's lively hen—I'm sure it was a female scratch—gave me a release from the agitation of this Wagner-ridden time.

I need not add that quite illogically I went out of my mind at the superb "Tristan and Isolde" performance Saturday afternoon. Only Fincks are consistent.

Madame Szumowska's polyphony in the Bach fugue was sweetness and light. The Händel variations, by Brahms, showed the splendid technical mastery of the instrument, backed by a keen analytical brain. This lady has a cool head, and she knows the mysteries of certain tints of the piano palette. Her range is not wide, but it is fine and it is pure. Saint-Saëns' Romance was given without much sugar, for which I was grateful, while the same composer's capricious treatment of Gluck's "Alceste" was exceedingly well exhibited. Godard's "En Route"—which surely must have been written after hearing Rubinstein's Staccato Etude—displayed the wrists, forearms and upper arms of the clever artist from Boston.

Later she played numbers by Chopin, Max Vogrich, Tschaikowsky, and in a brilliant way Rubinstein's Valse Caprice.

I think Paderewski would have been proud at the progress of his pupil.

That master of the piano has been playing with

great success in England. Charles Henry Meltzer interviewed him at Brighton, and tells a pleasant tale in a recent number of the *Criterion*. His health, his fingers and his hair are all in prime condition, and next season we will doubtless judge of his playing, which is said to be more fascinating than ever.

Louis Saar, the composer, is the father—a happy one, of course—of a daughter. He is busy at work on a berceuse in canon form.

This I found in the *Evening Sun*:

"Madame Saville was not the only victim in that robbery of the prima donna's apartment at the Savoy, in which nearly all her jewels were stolen. A very handsome diamond scarf pin belonging to M. Van Dyk, the tenor, is also said to be missing."

Paul Tidden's recital last Friday afternoon before the Ethical Culture School was very enjoyable. The young pianist played Saint-Saëns, Schubert-Tausig, Chopin, Schumann, Raff, Moszkowski and Liszt. He had the courage to place the "Marche Militaire" of Schubert-Tausig in the middle of the scheme, and then play the Schumann Toccata. I like the innovation. If a Liszt rhapsody must be played, let it preface the program—light up with its pyrotechnics the usually sober and dull atmosphere of a piano recital. Keep Beethoven and Bach to the last, when brain and fingers are fired, and if anyone attempts to leave the hall, shoot him—or her—dead. This last is a suggestion to a true, art-respecting usher.

Some day I shall preach a long, weary sermon on the duties of an usher in a concert room. There are multifarious; they are noble. The genuine usher should go to his task with a mind chastened by grave reading of old scores, in his heart a prayer, and on his lips gentle, consoling words. Some do always not attend to their duties with anxious solicitude. As George Bernard Shaw has published "The Perfect Wagnerite," why could not a pamphlet be penned entitled "The Perfect Usher; or, How to Be Pleasant Without Being Painful"?

To many irreverent persons this may suggest Brown's chop house and soothing Scotch wet things, but I mean an American usher—not the imported brand.

A genius by the name of A. A. Vansittart, of Trinity College, Cambridge, has turned two verses of Lewis Carroll's immortal "Jabberwocky" into Latin! You remember, of course, these deathless lines, which recall to me ever the tiff Siegfried had with sleepy Fafner:

One, two! One, two! And through and through
The vorpal blade went snicker-snack!
He left it dead, and with its head
He went galumphing back.

"And hast thou slain the Jabberwock?
Come to my arms, my beamish boy!
O frabjous day! Callooh! Callay!"
He chortled in his joy.

And the Latin:

Vorpali, semel atque iterum collectus in ictum
Persnucit gladio persnucitque puer;
Deinde galumphatus, spernens informe cadaver,
Horrendum monstri rettulit ipse caput.

Victor Iabrochii, spoliis insignis opimis
Rursus in amplexus, o radiose, meos!
O fabriose dies! Callo clamateque Calla!
Vix potuit laetus chorticulari pater.

But if this is a *tour-de-force*, what must be said of M. Legra's rendering into French of Wordsworth's

"We Are Seven"? Here it is, and it is not only sound Wordsworthian, but it is also very musical:

Le petit enfant qui respire
Légerement, qui court, puis dort,
Qui pleure et a l'instant va rire,
Que peut-il comprendre a la mort?

Une fois, dans une chaumière,
Je vis une petite enfant,
Cheveux blondes comme la lumière
Et l'oeil doux et caressant.

Costume étrange, un air rustique
Comme l'est un pays boisé;
Huit ans; c'est un âge angélique,
L'aurore d'un matin rosé.

"Freres et sours, petite fille,
Dites-moi, combien etes-vous?"
Ouvrant un grand oeil bleu qui brille
Elle dit: "On est sept chez nous."

"A Conway, deux de nous demeurent;
Deux autres voyagent en mer;
Deux autres, que mes parents pleurent
Le soir, en disant leur Pater,

"Habitent dans le cimetière."
—Enfant, si deux de vous sont morts,
Pour toujours ont clos la paupière,
Vous n'etes plus que cinq, alors?"

"—Nous sommes sept, garçons et filles,"
Repondit la petite enfant.
"Deux sont dans des tombes gentilles
Sous un saule au feuillage blanc."

I must not forget to add that both the above examples I found in recent issues of *Literature*.

As capital artistic mimicry may be found in a piano nocturne by August Spanuth, which once deceived the sensitive ears of the late Werner Steinbrecher, of Cincinnati, a Chopin pupil. If I mistake not, the nocturne is published by Rohlfing. It is most cleverly written.

"Ritter," says Edward Dannreuther, of London, "was a rare enthusiast in music, and I may add that he was a very handsome man, being of a Spanish type of the most refined sort. He had certain 'views.' He objected to Meyerbeer, called Herz a humbug, and insisted that twenty Kalkbrenners, twice as many Pixis, Herzs and Thalbergs would not make a Hummel, or a Field, or a Moscheles! Of Chopin's playing he was wont to speak in glowing terms: 'Never was there, never again will there be a touch such as Chopin's; never such noble *cantabile*, never such refinement and charm, even when dealing with the greatest difficulties. Chopin lacked physical endurance, but his tone was always sufficient.'"

Quality, not quantity, tells in piano tone. De Pachmann like Chopin—and the little man's playing must be according to the Chopin tradition, so say many of the dead master's pupils—knows the value of contrast. First get your *pianos*, and your *fortes* will take care of themselves.

After a more or less elaborate analysis of "Tannhäuser" a certain writer in gay, old New Orleans—O delectable town of chicken gumbo and dark-eyed maidens!—finishes in this curious way:

"As one of the earlier works of the master, this opera is full of bright, enticing and, at times, soulful melody, coupled, under every condition, with a perfection of orchestral arrangement of the highest order. It is the one of a few tuneful Wagnerian works, and is altogether sufficient to banish the effects wrought by previous long drawn out evenings spent with the composer, in the later moods, when melody had ceased to exist for him, and resultantly developed the musical knight errantry so prevalent in the 'Nibelung Ring.'"

"Musical knight errantry" is a new and I suspect

dangerous element in the "Ring." I shall look out for it in "Rheingold" to-morrow evening.

* * *

Jean de Reszké's Tristan Saturday afternoon was a marvel of singing and acting. Not so heroic as Niemann's, I admit, but more tender, poetic, varied and vocal. Tristan is not a primordial giant like Siegmund or a tempestuous god like Wotan. He is a human being, a character once extant, a poet, a courtier, and above all a gentleman. Jean gives us a *chevalier sans peur*, if not *sans reproche*—although much is forgiven to them that love. The action is largely psychical; an atmosphere must be created, action—especially if the theatric sort, is a disturbing element—and Jean is poetical and histrionic in the psychologic sense. He does not tear passion to tatters; he is passion incarnate. This is my notion. If you prefer the robustious, periwig-pated fellow who roars out of tune, why, then admire him. He may be Teutonic, but he is not Tristan!

* * *

I am a-weary of the young persons—aye, and old ones, too—who cry aloud in print and public that Wagner hurts the voice. Certainly he ruins it if you have not the brains—and voice—to sing him. This anxiety on the part of the little larks and linnets the pipe "Oh, I never sing Wagner; he destroys the voice," is very touching. Never fear, my dainty larynxes; Wagner is not for the weak-lunged, the poor of breath, nor for the trillers and strollers! He is for the few—do you hear!—for the few strong men and women of each generation. Strong bodies, strong souls and big brains. Let the others stay without and sing Gounod or go into comic opera. Both have their compensating clauses.

The Lehmann Recital.

THE mind which contemplates in review Mme. Lilli Lehmann as she appeared and sang in Carnegie Hall yesterday afternoon is perplexed most sorely by the number of conflicting facts which obtrude themselves with vulgar persistency upon its attention. Mme. Lehmann has arrogated to herself, or has had injudiciously thrust upon her, the honor of having gained an artistic eminence reached by but few artists of this or any other epoch; that she has arrogated this position is proved by the price she demands per appearance, and by this demand she has placed herself in the position where the thoughtful critic must view her afresh from every side and criticise her anew.

One must either blindly accept Madame Lehmann as being above reproach, or study her carefully and endeavor earnestly to discover the real merits and demerits of this still wonderfully beautiful woman. To the critic but the latter course is open. Again, one is forever viewing from the point de vantage of apology singers who, like Lehmann and Patti, have long since reached and passed their prime. One must make excuses for them, and conjure up traditions of the past to mitigate the evils of the present. This surely is not as it should be. As a magnificent business enterprise, we cannot but view her appearance in America with profound but astonished admiration; however, Madame Lehmann has always been noted for her rare business acumen. Her program was made up of five songs by Schumann, exclusive of a Schumann encore; two Franz songs, three selections by Brahms, and two by Beethoven.

Concerning the interpretation of these numbers one can with difficulty tell how rightly to give the fair singer her full credit, and at the same time satisfy one's sense of musical right and wrong. One thing is certain: Madame Lehmann's voice is so nearly gone that the entire pro-

gram was less a musical manifestation than a visible manifestation of the triumph of mind over matter. This produced a jarring effect, and doubtless clouded the phrasing, clear enunciation and musical intelligence of the singer. She seemed constantly guarding against a break, a shrill tone, or worse, the chance of producing no tone at all, hence her singing could not be otherwise than uneven.

The first number, Schumann's "Widmung," demonstrated clearly that the spring of youth, spontaneity, was forever gone; it did not need the gray hair over her superb brow to tell that sad story. Aside from where the effort to control her voice interfered with her musical intentions, Madame Lehmann presented to us in her Schumann songs as well nigh a perfect piece of musical painting as one can encounter in a lifetime. With Schumann she is at home; his every mood is to her well known, and through her becomes well known to us.

Nobody but a musician like Madame Lehmann could grasp Schumann in his entirety as she does; she sweeps the situation, the incident of the song at a glance; absorbs the mood, and then tells us about it. In this she has no equal among woman singers, speaking always from the musical standpoint, not the vocal; to that we will refer later. We may as well, however, say at once that, with the exception of the Brahms number, Madame Lehmann, considered as an interpretative artist, was superb; but who can interpret with a defective, wrongly used vocal organ, so that those who know nothing of what is being done can appreciate the music as she endeavors to point it out to us. To interpret vocal music one must be able to sing.

This Lehmann cannot do, and only her supreme mastery of the art of declamation, her great knowledge of stage devices, rendered it possible for her to tell the musician her story without the voice to sing it. As for the multitude, some were applauding the echo of the Lehmann traditions; some a Grau celebrity, others the Fashion. In "Im Westen" her vocal defects were painfully apparent, but through all she clearly illuminated the Schumann path. On the other hand, the "Hechländer's Wittwe" was given with a surprising momentary flash of vitality, but the shock of the glottis, without which Lehmann cannot sing, commenced to weary the listener; this weariness grew into a form of supernatural horror as the program progressed; one watched for it, guessed when it would next be heard and wondered whether the tone it ushered in would be sharp or flat, for usually it was one or the other. The "Nussbaum" was, as were the others, beautifully interpreted, but not well sung, for a worn voice cannot retain the freshness and beauty of a pianissimo. In the "Waldeggespräch" Madame Lehmann produced a fine dramatic effect, but to do so sacrificed the tone quality; from this point it ceased absolutely to be a question of singing, and became one of declamation.

The first of the Franz songs was vocally unsuited to her; the sustained tones of the "Stille Sicherheit" were a tax which brought forward the sharp edges of her voice, but received most exquisite musical treatment at the hands of one of the grandest singers extant, who in the next number, "Im Herbst," for once indicated how that song should be sung, and how she could sing it, had she her once glorious voice and a little better method. From this she passed to the Brahms section of the program and failed to do musically as well by one-half as one had confidently expected from her.

There is an underlying something about Brahms which Lehmann does not seem to grasp, a subtlety, a philosophy, a mood, which has not taken her into its confidence. We have seldom heard the "Liebestreu," when so little of the actual meaning was put into it. Here Lehmann ceased to be a consummate artist, such as she herself claims to be, for were she so great, she would grasp Brahms with the same comprehensiveness with which she grasped Schumann; but she is not thus all around great; she is great in certain spots, certain characters, but beyond this Madame Lehmann is on an exact level with those she confidently believes she transcends. She must believe this because she values her services so highly. The balance of the program it is not necessary to discuss in detail, because it is less pleasing, and almost brutally illustrated, especially in the "Adelaide" selection. This was momentary, however, and

Madame Lehmann finished in a fairly fresh condition, sufficiently so to give us a blood-curdling version of the "Erlkönig," and to come out and bow to the intelligent audience about seven times. Now to the moral to be drawn from all this.

The question comes up: "Is Madame Lehmann a good singer?" The truthful answer is, "No!" and it is emphatically given. Her method is wrong; the condition of her voice proves it. The voice is lollow in the middle register; the upper tones of any force or effect can only be secured by a shock of the glottis; the entire compass seems warped out of place.

Now Madame Lehmann is wise enough and experienced enough to have preserved herself from complete ruin, but what about her pupils, who will acquire her method, but not her wisdom and experience? By the way, where are her pupils? Have any of them achieved much fame? They certainly must achieve very remunerative success to reimburse them for their expenditures while studying with her. Her prices for tuition are \$10 a lesson, and this appearance in America is but a grand advertising scheme by which she can allure a long line of American pupils into her studio in Berlin and teach them how to sing Schumann effectively, in spite of ruined vocal chords. If she has not escaped the ravages of a false method which has laid her low more than have the ravages of time, what can her poor, deluded pupils do? Why does she sing in America? Isn't it because no avenue in Europe opens before her, where in her condition she can make any money at all? Is there an American singer, young, fresh and gifted, who could pack Carnegie Hall, and receive the money Madame Lehmann receives?

No, there is not, and there will not be while these old ladies of the vocal studios continue to appear in America and walk off with a large salary and a long line of pupils. No country could stand the strain. Even as we write these apparently unkind facts, we feel a great throb of pity for the glorious woman who has called it forth by her system. We venerate the Lehmann traditions and regret that they were not left untarnished for us. We regret that the voice and appearance of to-day have so totally wiped away the recollections of her voice and appearance twelve years ago. Then her voice was true, now it is false, because her incorrect method has done its execrable work. Then she was beautiful, and in her prime, now she is gray and unlovely, middle age, the middle age of the German woman, has embraced her; only her glorious brow and eyes are left, and her charming manner.

We respect and love the Lehmann traditions, even if we condemn her method, so ruinous to her, and which will be so much more so to her pupils. We would welcome her right cordially were she not one of those who aim directly at the heart of America's art life. We would respect her as an exceptional artist, such as she claims to be, were her work symmetrically rounded out and satisfactory from every viewpoint.

But the voiceless, high-priced, mercenary Lehmann, living upon her reputation of the past, foisting her wrong vocal methods upon our young singers, hoodwinking an ignorant, naïve, lion-hunting country, and then probably jeering at us when once safe at home. No; this Lehmann we cannot as self-respecting, thoughtful Americans accept; it would be a tacit admission of a mental vacuity only fit to be "operated" by any foreigner who, rejected by Europe, thought he could make money here.

This Lehmann we cannot accept; she is vocally, physically, in consequence mentally, impossible. It is only her own attitude toward herself and America that has induced us to consider her at this length; she was above criticism, it was proclaimed, but we—we find that she will shortly be well-nigh beneath it. We append the program, exclusive of the two encores. Reinhold Hermann greatly assisted Madame Lehmann with his wonderfully artistic accompaniments:

Widmung	Schumann
Im Westen	Schumann
Hechländer's Wittwe	Schumann
Nussbaum	Schumann
Waldeggespräch	Schumann
Stille Sicherheit	Franz
Im Herbst	Franz
Liebestreu	Brahms
Wie bist du meine Königin	Brahms
O liebliche Wangen	Brahms
Adelaide	Beethoven
Clarchen's Gesänge aus "Egmont"	Beethoven

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PIANO AND ORGAN—January 3 (Tuesday), 10 A. M. to 12 M. and 2 to 4 P. M.
VIOLIN, VIOLA, CELLO, CONTRABASS, HARP—January 4 (Wednesday), 10 A. M. to 12 M., and all other ORCHESTRAL INSTRUMENTS from 2 to 4 P. M.

SINGING—January 5 (Thursday), from 9 A. M. to 12 M., 2 to 5 P. M. and 8 to 10 P. M.

CHILDREN'S DAY—January 7 (Saturday), PIANO and VIOLIN, 9 A. M. to 12 M.

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SAUER'S AMERICAN TRIUMPH.

LAST evening the Metropolitan Opera House witnessed one of the most sensational scenes in its history. Through the magic of one man a huge assemblage lingered long after the regular program was finished, lingered and refused to go until the virtuoso made more music, and then stayed on to do the newcomer a homage that is hardly accorded to royalty. It was Emil Sauer, the great piano artist, who won from critical New York an enthusiasm that has not been witnessed since the days of Rubinstein. And he deserved it all. The program, a specially selected one, was this:

Prelude, Meistersinger	Wagner
<i>Orchestra.</i>	
Concerto (in E flat), op. 73	Beethoven
Allegro.	
Adagio Un Poco Mosso.	
Rondo Allegro.	
Prelude and Fugue in D major	Bach-d'Albert
Nachtsueck, op. 23, No. 4	Schumann
Ballade, op. 47	Chopin
Nocturne, op. 9, No. 2	Chopin
Etude, op. 25, No. 11	Chopin
<i>Emil Sauer.</i>	
Menuet de Follets	Berlioz
Valse de Sylphes	Berlioz
Racoczy March	Berlioz
(From Damnation of Faust.)	
<i>Orchestra.</i>	
Concerto (in F minor), op. 16	Henselt
Allegro Pathetico.	
Larghetto.	
Allegro Agitato.	

The orchestra of 100 was conducted by Emil Paur.

Sauer is a slim young man, of evident nervous temperament, but with these same nerves under absolute control. His abundant dark hair clusters about a pale, interesting, refined face; the gaze is magnetic, the pose of head and figure characteristic, the general bearing that of a conqueror. Sauer is a conqueror. He has subdued the art of music and his own daemonic impulses. He plays at times like one possessed, but his supreme taste and masterly control enable him to avoid excess and mere sensationalism. Exciting to a high degree is his building up of climaxes, but he never indulges in noise, nor in his wildest flights do we miss a noble self-restraint and repose. Musicianly in every bar he plays, there is no hint of the academic, nor does he bow down to musty tradition.

Technically we have never heard a pianist better equipped. His scales are marvels of equality, his touch in *cantabile* beautiful, and his *legato* pure and true. In *fiortura*, in ornamental passage work, there is a delicacy, elasticity, clarity and charm that are phenomenal. Such a *staccatissimo* in *pianissimo* is unique; it is Sauer's, it is extraordinary. His facility in wrist work, octaves and chords give him a splendid leverage in compositions of the Henselt sort. Here the chordal flights across the keyboard were already sensational and dazzling.

And, best of all, Sauer has the God given gift of making beautiful sounds on his instrument. His tone is liquid in *cantilena*, brilliant and captivating in velocity passages. The nimbleness and surety of his play are superb even in these days when a fabulous execution is taken as a matter of course. The Sauer attack is already famous. His acute rhythmic sense and exhilarating entrances mark him as a pianist apart.

The E flat, the much played yet seldom inter-

preted, "Emperor" concerto received a thoroughly sane, if not quite classic, reading. There was an abundance of *rubato* in the first allegro, which lent the movement more pulsation, more humanity. It was broad, impetuous and noble. In the adagio we got our first taste of Sauer's lovely singing tone. It was beautifully chanted, with reverence and interior poesy. The transition to the rondo—that mysterious episode—was masterly. The rondo was not burly—it is usually so conceived—and went on wings of fire. The dynamics were not extravagant, and one felt at the close that a solid musical interpretation had been listened to.

There was clamorous applause, and the pianist returned again and again, but wisely refrained from playing. His solo group followed immediately, and here it was that after the Bach number he dropped his grand manner and became intimate, poetic and fascinating. The Bach prelude and fugue was played in an organ-like style—stormy, broad and with the ebb and flow so necessary to Bach. The obstinate, chattering subject of the fugue was clearly enunciated and there was synthetical grasp, color and vitality in the entire composition. And how the magnificent Knabe grand was made to thunder in the prelude!

Schumann's Nocturne in F was accorded a novel treatment, yet simple, unaffected and logical. The most eloquent testimony to its musical power was the great silence that fell upon the house at its conclusion. In the familiar A flat Ballade Sauer delighted Chopin lovers with his delicious touch, masterly *rubato* and delicacy in the lace-like passage work. There was dramatic climax enough, the pianist literally *drawing* from the piano a huge, undefined body of tone. The E flat Nocturne, the oft-abused and banal, was a surprise. Played without sentimentality, its charming contours seemed almost novel. The "Winter Wind" study was a dazzling drive of notes. It was taken at a terrific tempo. Then came thunderous applause, and the virtuoso was finally forced to the piano. His encore was the A flat Valse of Chopin, op. 42. Here we got more surprises, the valse proper being taken rather slow at the outset, the duple rhythm articulated amazingly clear, and in the upper octave the melody being delivered semi-staccato. The *ritornello* was not given out at first as if it were a technical study. With each return the pace was accelerated and the piece ended in a whirlwind.

Sauer lost none of the sensuous poetry of the valse.

The Henselt concerto was the event of the evening. Overmasteringly brilliant, it was yet not a mere stalking horse for digital display. There was largeness in the first movement, poetry in the second, and a certain winning quality in the last. The C sharp minor section of the larghetto was superb in climactic. Even the commonplace valse-like theme in the last allegro was dignified by the subtle accentuation of this great artist.

The scene at the close would beggar a dictionary of its adjectives. There was cheering, men and women waved handkerchiefs, scarfs, canes and hats. Cheering brought the pianist bowing and happy to the front of the stage. It was like a page of Wagner opera with all its fervent and cumulative enthusiasm at the end. Sauer, seeing no escape, amiably consented to play twice, the first an unfamiliar piece, possibly his own capricious study, full of breezy murmurs. His exquisite lightness of wrist made every tone like a tiny bell. A lulling song, and the vast audience reluctantly left the opera house.

Mr. Paur added fresh feathers to his already overstacked cap by his careful and sympathetic accompaniments. His playing of the Berlioz numbers was full of vim, the march, with its unaccustomed change of *tempi*, being warmly encored. Mr. Paur had to bow several times. As for Sauer, his appearance was a huge, unqualified success. He is a great pianist, a great personality, and for him

nothing but fame awaits, whenever and wherever he sees fit to play.

Emil Sauer is the last word in artistic piano playing of this "pianistic" century. He is an artistic apparition, and yet a modest, art-loving musician. We salute him at the beginning of his American career.

Below are excerpts from the criticisms published in this morning's New York newspapers:

New York Tribune, January 11.

The impression which he left at the end of the concert was that of an artist of the first rank. He chose the most dignified and trying of all the concertos in the current list with which to introduce himself—Beethoven's E flat, and it was in that work that he disclosed his loftiest powers, notwithstanding that in it his treatment of the second subject of the first movement must be specified. As for clearness of reading, nice adjustment of dynamic values, fluency of utterance and a certain poetical sentiment, it would be difficult to mention a performance by any pianist in New York in a decade at least that compared with it. It was, indeed, altogether lovely, if not eloquently proclaimant of him who still remains the tone-poet par excellence of the century.

New York Herald, January 11.

His first number was the "Emperor" concerto, by Beethoven, and long before he had reached the Henselt concerto, with which number the program was brought to a most effective conclusion, he had triumphed completely.

He is, indeed, an extraordinary artist, combining in his person not only the various merits which make other pianists great, but possessing certain qualities which are distinctly his own. His touch is exquisitely beautiful. It is, moreover, a living tone that he draws from the instrument, a tone so pure and sweet that it seems at times to come from the throat of a singer, not from a structure of wood and wire.

At the end of the concert the demonstration became so loud and emphatic that the artist had to add several numbers, to which not only the audience, but also the orchestra, which was marvelously well led by Herr Paur, listened with keen delight.

New York Times, January 11.

The Bach number was a really masterful performance. The clarity of its polyphonic utterance was beautiful, and the vigor of its style and the splendor of its tonal color left nothing to be desired. In this work, indeed, Sauer established his right to be called one of the most eminent pianists of the day. In the "Nachtsueck" he again showed his great continence in the use of color. The little gem of Schumann was played in a gentle, reflective style quite in keeping with its purely contemplative spirit.

In the Chopin Ballade the player showed his command of scale playing. For clearness of enunciation and perfect smoothness his runs were especially notable.

Refinement, self-control, artistic balance, and daintiness were the salient traits of the performance given last night.

New York Sun, January 11.

Sauer seems to know no difficulties of execution. He needs but to will it and his fingers play the most intricately devised passages.

New York Press, January 11.

Sauer is the apotheosis of temperament, tenderness and tempo. He is a marvel of technic. He not only understands all the possibilities of the keys, but has complete mastery over the pedals. He is plentiful in color, warm and generous and subtly shaded. His touch is elastic, his feeling is delicate, his delivery is clear and eloquent. Emil Sauer holds first rank among the virtuosi of a noble instrument, and it is happily to be noted that last night his merits were instantly recognized and cordially approved by a city which in musical taste is surpassed by no other.

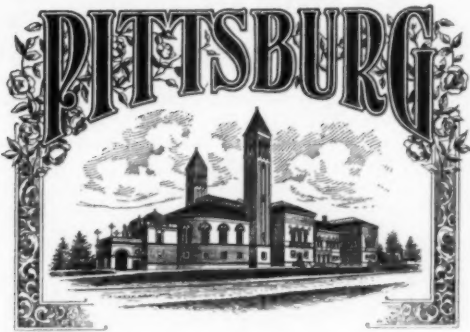
New York World, January 11.

Emil Sauer, the latest of the great pianists of the day to seek the approval of the American public, gave his first concert at the Metropolitan Opera House last evening. ***

His vehement equipment is superlative. It is complete, flawless and crystalline in its clearness. When he chooses, he exhibits rare sensibility, a most refined taste and the quality of feeling which is musicianly. His style is elegant in its repose and moderation. His touch is extreme in its delicacy, and its gradations from piano to pianissimo are extraordinary in their degrees.

New York Journal, January 11.

Sauer is beyond question an artist who seeks to gain his ends by thoroughly legitimate means. He certainly is not sensational, or he would not have chosen a work like Beethoven's E flat concerto for his opening number. He is certainly an entirely admirable artist, brilliant in technic, virile in style and power of expression, full of imagination and intelligence.



PITTSBURGH, Pa., December 31, 1899.

THE 250th reception of the Art Society, held in Carnegie Music Hall on Tuesday evening, December 27, was given up to a concert by the Pittsburgh Orchestra, under the direction of Victor Herbert. Most of the members of the Art Society are also guarantors of the Pittsburgh Orchestra, and the concert was especially interesting on account of the first rendition of the Art Society's prize compositions. Through the kindness of Mrs. Christopher L. Magee, the society was enabled to offer a prize for the "best original work in overture form by composers living in Pittsburgh or vicinity." It would seem that the judges had some difficulty in awarding the prize, for two productions appeared on the program with equal honors. One, a symphonic piece, "Faust," by Ad. M. Foerster, one of Pittsburgh's best-known musicians, and the other an overture, "Richard III.," by Fidelis Zitterbart. The program was as follows:

Overture, Carnival	Dvorak
Concerto for Violoncello and Orchestra, in D minor.....	Goltermann
Louis Heine.	
Symphonic piece, Prelude to Goethe's Faust.....	Foerster
(First performance.)	
Overture, Richard III.....	Zitterbart
(First performance.)	
Tarantelle for Flute and Clarinet with Orchestra.....	Saint-Saens
Flute, Paul Henneberg; clarinet, Leon Medaer.	
Suite, Scenes Pittoresques.....	Massenet

Mr. Foerster's composition was seriously thought out and full of interesting passages, but it can hardly be said that the instrumentation was altogether successful. The piece was received with great enthusiasm, however, and Mr. Foerster was called upon the stage.

The Zitterbart overture was of an entirely different nature, and moved with more freedom and elasticity. It was characterized by a brilliancy and dash for which, perhaps, the orchestra was not a little responsible.

Louise Heine made his debut as soloist with the orchestra. He has been with the orchestra as principal 'cello player since its organization, but this was his first solo work in Pittsburgh, and his new role was most artistically filled. He handled his instrument with rare sympathy and intelligence and a technic above criticism.

The year's advancement in the work of the orchestra is marked, the players are following Mr. Herbert's beat more readily and with greater precision, although in this respect there is yet room for improvement. The balance of tone is still disturbed by too much bass, this being especially noticeable in Dvorak's "Carnival" overture, where the effect was greatly marred by an over-enthusiastic kettledrummer. The violins played together nicely, though the number would bear augmenting, and the woodwind and brass still persist in occasionally asserting an undue prominence, as, for instance, in that exquisite suite

of Massenet's, "Scenes Pittoresques," which, however, as a whole, was splendidly given, and in this selection, which was the finest on the program, the orchestra appeared at its best, and gave indication of its latent possibilities. Once or twice the climaxes were noisy and ill-sustained, and one could not help wishing that the perfect finish of the "Scenes Pittoresques" might have been characteristic of the whole; but it must be remembered that this orchestra is working under musical difficulties, that it has a new conductor and that the performers have naturally not as yet become merged into unity.

The concert, as a whole, was a triumphant success, and must have been gratifying indeed to the members of the Art Society, who are so deeply interested in the outcome of their project. The audience, consisting of the members of the Art Society and their friends, was not large, but it was enthusiastic, and exhibited a fine discrimination in approving the various works.

* * *

The following letter from Fidelis Zitterbart, winner of the Art Society's prize competition, is of interest as expressing that composer's estimate of the work of the Pittsburgh Orchestra:

Apropos of the last reception of the Art Society, I cannot refrain from again expressing my appreciation of the value of the society to myself as a member of the musical profession. Through its instrumentality I have had the pleasure of seeing one of my orchestral compositions brought to public attention, but more gratifying to me has been the excellent rendition of the same by the Pittsburgh Orchestra. In this connection I desire to pay tribute to Mr. Herbert and his very excellent body of musicians for their intelligent and able interpretation of this work, which gave evidence of their careful and painstaking preparation. This work was an that could be desired, and merits the highest praise. I assure you it afforded me uncommon pleasure.

Please extend to Mr. Herbert particularly my sincerest thanks for the interest manifested by him in my work; also my great respect for his ability as conductor of the orchestra. In the possession of Mr. Herbert's services in this capacity Pittsburgh is indeed fortunate.

Mr. Zitterbart is known to be a broad-minded musician of a high type, and honest as well.

* * *

It would seem that one would tire of the frequent hearing of the oratorio of "The Messiah," but it was intensely interesting on the occasion of its annual presentation on Friday evening, December 30, in Carnegie Music Hall, by that sterling organization the Mozart Club. Each succeeding year the conditions for producing this veritable feast for the soul have been more and more perfect, and this season it seemed that absolutely nothing was lacking to make the occasion a grand success. With the Symphony Orchestra of seventy, the grand organ, a quartet of specially selected soloists and a well-balanced chorus of two hundred voices, all under the able direction of Conductor McCollum, a superb reading was expected. And the expectation was realized.

The soloists were Mrs. Genevieve Clark Wilson, soprano; Miss Edith Miller, contralto; Ion Jackson, tenor; Myron Whitney, Jr., bass. Mrs. Wilson gave excellent satisfaction, fully sustaining the good impression her singing here has heretofore produced. Mr. Jackson's work was also very acceptable.

PITTSBURGH, January 7, 1900.

Burmester is great. His playing in Carnegie Music Hall last evening was a revelation. In point of technic, at least, he is a wonder. In the aria from Bach, written entirely on the G string, he showed a feeling and depth which were hardly to have been expected from one who would deliberately follow such a truly musical work with an exhibition of gymnastic feats upon the violin, such as

were displayed in the variations on "Nel cor piu non mi Lento."

As Willy Burmester appeared upon the stage last evening he was greeted with a gaze of mingled curiosity and surprise, for while he looked much like his pictures, yet there seemed to be about him so little of the air of a great musician, and such an apparent lack of prepossessing qualities, that the critical audience seemed rather non-plussed. But with his first note the listeners experienced a sympathetic thrill, which heightened and grew as Burmester played, and by the time he had fairly launched forth into the intricacies of the greatest, save one, concerto ever written for the violin he had his hearers completely at his feet.

In his second number, an aria from Bach, he appeared at his best. This tuneful recitative is soulful in the extreme, and Burmester, with eyes dropped and head bending low over his beloved instrument—a characteristic attitude—played it with an expression and depth of feeling which showed him to be more than a wonderful performer—a true musician as well, with a keen perception and insight into the great composer's mood, which rendered his interpretation all that could have been desired, and certainly more than was expected.

The theme with variations by Paganini-Burmester merely served to give the soloist an opportunity to display his marvelous technic, which is undoubtedly one of his strongest bids for public favor. The audience seemed intent upon following each and every movement in Burmester's many startling feats, and repeated recalls were made, but resulted only in bringing the artist out to acknowledge the applause, he appearing each time without his instrument and modestly motioning to be excused; but he has evidently learned that an American audience is bound to have its own way, and he finally played a short encore, and retired amid a still greater demonstration.

* * *

The eighth concerts of the Pittsburgh Orchestra were given in Carnegie Music Hall on Friday and Saturday, January 6 and 7. The following program was presented:

Overture, Euryanthe	Weber
Concerto for Violin and Orchestra, in E minor.....	Mendelssohn
Symphony in B minor, Unfinished.....	Schubert
Suite, L'Arlesienne.....	Bizet
For Violin Solo—	
Aria	Bach
Theme and Variations on Nel cor piu non mi Lento,	
Paganini-Burmester	

Mr. Burmester.

Overture, The Flying Dutchman.....Wagner

Schubert's Eighth Symphony in B minor, the "Unfinished," was the best number, and showed the result of continued daily rehearsals throughout the holiday recess. The violins did well, only a slight break being noticeable, and the woodwinds were especially good. But why does not Mr. Herbert do something with his horns? They are now the only offending part of his orchestra, which in other respects is becoming quite acceptable. The horns have shown very little, if any, improvement, and in the "Flying Dutchman" were so harsh and loud as to very decidedly mar the otherwise creditable rendering of this first of Wagner's great overtures. We are sorry this defect has not been sooner remedied, but it is to be hoped that it will be entirely removed before the advent of another season. Taken as a whole, the orchestra has improved wonderfully under Mr. Herbert's training, and with this one fault overcome it will stand in a fair way to prove a source of pride and gratification to its originators.

* * *

The Christmas music in Pittsburgh this year was better

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than ever before. For weeks prior to the holiday season, in every part of the city, extensive preparations had been made to the end that the feast of good music to be enjoyed at Yuletide should eclipse anything yet attempted. "The Messiah" was largely drawn upon, and was conspicuous upon the programs in nearly all of the churches. Additional soloists and augmented choirs were the order everywhere, and no amount of time and trouble was spared to make the Christmas fêtes a success. And all this in dear old Pittsburg, where only a few years ago the one absorbing subject of interest to all within her walls was the production of pig iron and soot!

Among the musical festivities incident upon the Christmas season, that of the Sixth United Presbyterian Church was deserving of special mention. William McCurdy Stevenson, one of our leading teachers of the voice and piano as well, is the organist and choir director. His is by far the best volunteer choir in the city, and Mr. Stevenson is greatly to be praised for the success he has attained in establishing it.

A delightful musicale was given by Prof. and Mrs. James Stephen Martin, at their quaint home on Walnut street, Saturday afternoon, from 4 to 6 o'clock. This is the third of Professor Martin's musicales so far this season, and they are very happy affairs throughout. Selections were heard from "In a Persian Garden," and the singing of Mr. Huseman was an especially enjoyable feature of the occasion.

The swell musical event in Pittsburg society is the annual concert of one of the college glee clubs. This year it was Yale, and the following program was given in Carnegie Music Hall, Thursday evening, January 5:

A Night Off.....	Rosey
Banjo Club.....	
Brave Mother Yale.....	Merrill ('98), Sheppard
Italianischer Salat.....	Genee
Mr. Schneeloch and club.....	
Stein Song.....	Bullard
Tutti Frutti.....	
Hungarian Dance.....	Brahms
Mandolin Club.....	
The Goslings.....	Beidge
Love Song.....	Nevin
Mr. Simmons and club.....	
Cotton Blossoms.....	Hall
Banjo Club.....	
Negro Melodies.....	
Mr. Douglass, Mr. Noble, Mr. Sheehon, Mr. Lyon.....	
Medley.....	Arranged by Austin
Mandolin Club.....	
Bells of Yale.....	Mason ('99), Ives ('98)
Mr. Schneeloch and club.....	
Son of a Gambolier.....	Carmen Yalensis
Psychology.....	Carmen Yalensis
Bright College Years.....	Durant ('81)

To show the pride and enthusiasm engendered by the appearance of the college boys, the friends in the audience encored them just twenty-one times. Five of these encores went to Mr. Schneeloch for his inimitable brogue displayed in obligato with the Glee Club. Two others were called forth by the Glee and Banjo clubs' rendering of "Tutti Frutti." The felicity and good will of the occasion is best expressed in the words of Frank T. Patterson, of the Pittsburg Times, one of the cleverest musical editors in this city:

The manner in which conventionality was thrown to the winds added much to the enjoyment of the event. The college boys roamed through the corridors between numbers, entering the hall at any time and through what entrance they chose; they came upon the stage with the delightful freedom that only the college boy possesses; they laughed and joked quietly to each other while on the stage; they sat about the stage between songs utterly irrespective of order, and made their exits without stiff bows or studied strides. They were refreshingly at home and the audience entered into the spirit of the occasion, applauding unstintingly, with the result that every number was encored at least once.

Above the heads of the Banjo Club was hung a huge blue stand-

ard, with the word "Yale" in white letters. It was the single decoration. Outside it seemed that every person had come in carriages. The park entrance, Forbes street and all the confluent thoroughfares were thronged with vehicles. At each of the two intermissions the corridors presented a scene of great sociability. Young women, who seemed to predominate in the audience, sought out their brothers, and together they sought the brothers' friends, until the first intermission looked like a series of introductions, while the second was a renewal of acquaintance. The college boys made lots of friends.

The attractions of Christmas week were responsible for our losing many well-known local musicians, who went East and West in search of recreation and pleasure. But the same causes resulted in an influx of strangers, and many musical visitors were entertained throughout the city. Parlor receptions and afternoon musicales were numerous, and not a few went away with an altogether new and exalted idea of the musical advancement of Pittsburg. Prominent among those who spent the holiday season here were Miss Antoinette Mae Farren, of Sterling, Ill., a charming young pianist of promising ability, who is now studying with Professor Carter at Oberlin College, preparatory to spending next winter in New York, and finishing up later with Leschetizky. Miss Farren attended the Art Society reception, and listened to the work of the Pittsburg orchestra, and expressed her admiration for the new organization and the progress they are making under the leadership of Mr. Herbert. She stated that the Pittsburg Orchestra is far ahead of the one in Cincinnati, which was established at the same time, and has not, like the Pittsburg Orchestra, suffered a change of conductors.

ARTHUR WELLS.

Communicated.

NEW YORK, January 6, 1899.

Editors The Musical Courier:

ALLOW me to occupy a small space in the widely read pages of your influential paper, and so inform the vocal profession of the United States of a disgraceful meeting which took place on Thursday evening, January 5, in Carnegie Hall, where by means of an anonymous invitation several respectable persons were decoyed and invited to co-operate in the forming of an organization to be called the "Farinelli Society."

I am not satisfied with having condemned then and there such a nefarious scheme, but feel it my duty, as an humble member of the vocal profession, to publicly protest against the formation of such a society, as its basis would tend to degrade the vocal profession of America.

Carlo Broschi Farinelli, the male soprano, owed, as is well known, his artificial voice to a brutal operation in vogue in past ages, and which in the eighteenth century was already pronounced criminal and completely abolished. A Farinelli School of Singing would be based on the same principles as those which made of that singer a male soprano. Such a barbarous method could not exist in the present era; not at least in the United States, where manhood predominates so thoroughly. It is to be hoped that the promoters of the scheme will come to their senses and desist.

The dignity of the vocal profession so demands it.

Yours respectfully, LOUIS G. MUNIZ,
135 West Fifty-sixth street.

Mabelle Louise Bond.

Mabelle Louise Bond, the young contralto who has been attracting so much attention in musical circles lately, will be heard at the second Meyn-Fellows recital, which will be given on January 19, at Carnegie Lyceum. She will sing the aria, "Le Mort de Jean d'Arc," by Bemberg. Of this young singer a recent issue of the New York Press said: "Her diction and interpretation are those of an artist, the great refinement and intensity of feeling, with the peculiar charm only associated with a few really great singers; purity of tone, spontaneity and naturalness seem to have been supplemented by intuitive art."

Miss Howson and Lamperti.

Editors The Musical Courier:

THE recent letter of the maestro Lamperti has created comment in various quarters, owing to the fact that he neglected to mention the names of several of his American pupils who have been well known opera singers, while he has cited as representatives of his method names that are utterly unknown to the American musical world. The fact is, however, that Lamperti has the highest appreciation of all his pupils who remember his valuable assistance, but as he does not write English, the communications he sends are often incomplete.

The letter in question was sent to me, and I have it still in my possession, but it seems that some inexperienced person sent it to THE COURIER, not realizing the disadvantage it would be to Lamperti to publish in an American journal a letter which contained no acknowledgment of the pupils who have made him an honored name in this country.

It gives me pleasure to testify to the high regard Lamperti has for Miss Howson, and the sincere interest he evinces in her work, but I also feel that her success needs no other indorsement than that which she receives through the public recognition of her well-trained pupils.

RATCLIFFE CAPERTON,
Representative and Assistant of Lamperti.

138 FIFTH AVENUE, January 9, 1899.

What Mr. Morrissey Says.

JAMES W. MORRISSEY, who is managing the Rosenthal tour for Henry Wolfsohn, has just returned from California after a six months' sojourn on the Pacific Coast. To a COURIER representative Mr. Morrissey said yesterday:

"Well, I have seen crowds assemble on occasions when the sale of seats were announced for some great star or an attractive performance, such as the Adelina Patti musical festival, and the Saengerfest at the Madison Square Garden, or the open air Shakesperian festivals in Saratoga. But I assure you that in enthusiastic numbers nothing that I have ever witnessed in this respect equaled the gathering of eager and delighted purchasers on the morning of the sale of seats for Rosenthal in San Francisco. The seats were \$3 each; this very fact seemed to attract them, and at 9 A. M. fully 1,000 people were in line waiting to exchange their gold for the pasteboard.

"When I left San Francisco the advance sale was \$9,000, and the indications were that \$20,000 would be realized on the five performances. After Rosenthal's one recital in Carnegie Hall, on Thursday evening, January 26, he goes to Buffalo, St. Louis, Chicago, St. Paul, Minneapolis and the Southern tour, which embraces seventeen of the principal cities."

Some of Mr. Sherwood's Pupils.

Arthur Whiting, the accomplished soloist at the recent Kneisel Quartet and Damrosch Symphony concerts, is a pupil of William H. Sherwood, having studied with that gentleman several years. On his Fantaisie for piano and orchestra, sent recently to Mr. Sherwood is inscribed "To my only piano teacher, William H. Sherwood.—Arthur B. Whiting."

Another of Mr. Sherwood's pupils and the youngest member of the faculty of the Sherwood Piano School in Chicago is John J. Blackmore, who was scheduled to play the Grieg Concerto at the Symphony concert, Chicago, January 8.

Miss Georgia Kober, another Chicago pupil, played a concerto with the Thomas Orchestra at the Omaha Exposition, winning a most enthusiastic ovation from all musicians present, being four times recalled. Mr. Sherwood will play the Saint-Saëns Concerto in G minor with the Thomas Orchestra, Chicago, March 10 and 11.



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139 KEARNY STREET,
SAN FRANCISCO, CAL., JANUARY 8, 1899.

THE holiday season has this, at least, of real comfort to the music reporter: that it brings respite from the weary round of concerts, recitals, &c., by "local talent," and gives ear and brain a much needed rest. Local efforts are concentrated on the church music, and, as there are so many churches, and you can't go to all of them, and dare not arouse jealousies by taking in one and ignoring the others, you simply go to none; take it for granted that it has all been good, and bunch the entire lot in one all-embracing "bravo!"

It is pleasant, too, to be satisfied in your own mind that—as far as the professional musicians are concerned—your "bravo" is really well deserved. There is a deal of good church music being done in this city; carefully, conscientiously selected and rehearsed by competent men who have too much respect for themselves, as well as their art, to belittle either by resorting to the methods that win the approval of the unthinking crowd. The great mass of the work is, of course—as it probably is in every large city—in the hands of the incompetents; not necessarily amateurs, for there are many such of good taste, fairly good training and a wholesome respect for the church and its music.

It is the incompetents who are, by hook or crook, considered to be in the profession who do the greater harm, since they contrive somehow to get recognition as authority, while their influence is mostly pernicious and of the worst; it is they, in the main, who are the twaddlers and vapid music makers in the house of God, who bring into the service the prettinesses of the theatrical entr'acte or the fashionable ballad, and who drag what should be one of the noblest and most elevating of functions down to the level of a drawing-room entertainment. And of such we are blessed with a vast majority in this goodly city; they outnumber the competents by at least twenty to one! What to do about it? Ah! that is the question that confronts us when we are brought face to face with no end of musical and other ailments. What to do about it? I do not know that I am particularly reactionaire.

I even believe in progress when you are at all clear that the forward step is going to really help you forward and in a good direction. But I also believe that there is occasionally much good to be gotten out of going back to safe methods—above all when there is a quaking boy before you. And I can't see much chance of a general betterment of our church music until we have, say, a music-pope with his college of music, cardinals and an episcopacy of music, bishops under them, who shall say what shall and what shall not be sung and played, and who shall have power to excommunicate and utterly down the heretic music makers who desecrate the temple with their idiocies and musical indecencies. And wouldn't the bishops be kept busy in this town!

The fourth of the symphony concerts, on Thursday last, brought a very respectable performance of the third "Leo-

nore Overture"—sufficiently good to be very enjoyable—and a rather perfunctory reading of Mendelssohn's Symphony in A minor. This, in works calling for delicate treatment or finish of detail, is all we can look for; neither our strings nor wind are equal to much finesse, nor are they so reliable in the matter of technic that the conductor is ever able to feel justified in giving his first attention to the subtle treatment of his work. He has to get through safely, and this Mr. Scheel always succeeds in doing, as, indeed, I believe he would with any orchestra, however incompetent, playing any composition, however difficult, for it is this very thing of getting safely through that is his specialty, and in which he is really a remarkable conductor.

I would not wish to be understood to imply that Mr. Scheel underrates or neglects the making of finer points when it is possible to attain them; on the contrary, one frequently recognizes the fact that he is striving for them, even when the result is not—or only partially—attained. But one is also compelled constantly to feel that he has not had sufficient rehearsal for a satisfactory performance of the task in hand, and that the result—while he is not to be held responsible for it—is not edifying. It were to be wished that somewhat different conditions might prevail with our Symphony Society; there is the germ of much good for the future in it. It seems to me to be only a question of wiser counsel!

To-night first concert recital of Rosenthal, with a great advance sale, and the prospect of a very successful season. The question of concerts with orchestra has not yet, I believe, been decided; the orchestra costs a lot of money in this city, and probably wouldn't draw for the extra expense. So we shall probably have to be content without any concertos.

OSCAR WEIL.

Mlle. Caroll-Badham.

Mlle. Caroll-Badham, the celebrated French singer of French songs, is securing a number of important dates. Her singing of the delicate little French songs by modern composers is artistic, as her interpretation of this class of work is most beautiful. She is a trained artist, having had her entire musical education with teachers in Paris, France.

Baldwin Organ Recital.

Ralph L. Baldwin, assisted by Murray B. Graves, baritone, gave the eighth organ recital of the season at the First Church of Christ, Northampton, Mass., Tuesday evening, January 3.

The next recital will be given Tuesday evening, January 17, at 8 o'clock. William T. Cox, bass, assisting. At this same church, on Sunday, January 1, a praise service was given by a male chorus of thirty voices from the Northampton Vocal Club. Fred L. Clark was the pianist, and Ralph L. Baldwin the organist.

Victor Maurel in Song Recital.

THAT Victor Maurel is master of many dramatic moods, that he moves easily and swiftly from the subtle malignancy of "Iago" to the rotund rascality and jollity of "Falstaff" we all know; but this supremely intellectual artist is also master of an ardent lyricism. He sings little songs, tragedies, comedies and witty miniatures with a finesse, an authority and a fascination that are quite bewildering. The larger gesture of the music-drama has not prevented him from being an accomplished singer—one who devotes to every detail of diction, of tone emission and interpretation the most loving care. Aesthetic in the broadest sense are his musical conceptions. He perpetually seeks for the point of view of every composition, and this dominating note of intellectuality present in his consummate lyric reproductions—rather say re-creations—is aided by a powerful, though restrained, emotional temperament. In a word, Victor Maurel is versatile; he is at home in opera and in the concert room; he can sing eighteenth century songs with old-time flavor and grace; declaim Telramund's passionate utterances, and give us the entire repertory of German Lieder and modern French chanson.

He is about to repeat the successes of his last season here, when Chickering Hall was thronged to listen to this superb baritone. In February M. Maurel will be heard in a recital, the program of which will comprise many favorite songs, songs that have made his name beloved among singers. Later this recital will be followed by a series of three conferences—a form of entertainment peculiarly adapted to show M. Maurel in the double role of an interpreter and commentator. The scheme will be semi-historical, embracing selections from the last century until to-day, from Gluck to Reynaldo Hahn, Italian, German and French. Maurel will preface each song by a brief and pregnant analysis, and thus we will enjoy not only the singing, but will get at the secret springs of this remarkable singer's art.

Equally generous, almost copious, will be the programs that Victor Maurel intends giving during his tour next spring. His itinerary will embrace all the larger cities of the West and South, Boston, Philadelphia, Baltimore, Cincinnati, Chicago, St. Louis, Kansas City, Denver, San Francisco and New Orleans. It was after mature reflection and numerous pressing offers had been made, that Maurel decided on such an extensive tournee. It will give the musical communities of many cities a rare opportunity to hear this matchless singer. The greatest care has been taken to render his programs representative as well as interesting. We have no hesitation in predicting for this tour the greatest success, artistic and pecuniary. It will be under the sole management of Victor Thrane.

Maurel is enjoying rude health at the present time, and is the same witty and philosophic companion as ever. His "Don Giovanni" has made a sensation in the operatic world, drawing the biggest house of the season at the Metropolitan Opera House.

Mme. Urso Writes.

LOS ANGELES, CAL., JANUARY 5, 1899.

DEAR COURIER—I thought you might like to know of the brilliant success that follows me through my vaudeville career. I have had a good test and a varied one, and I can judge and affirm that vaudeville audiences are up to a greater standard than they are given credit for. It was predicted I should regret the step taken—therefore I am happy to state that such is not the case, and I am not thinking of returning to the legitimate concert field.

With best wishes to THE COURIER for a happy new year,
CAMILLA URSO.

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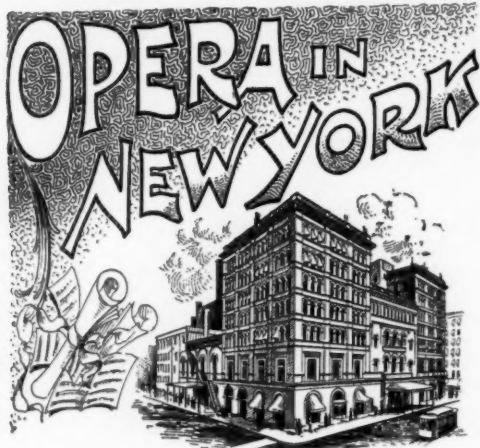
EDITH EVELYN EVANS, Contralto.

Mme. JOHANNA HESS-BURR, Accompanist.

Steinway Hall, Chicago.



**WILLIAM OSBORN
GOODRICH,**
Bass.



THE opera last week was given over to repeat performances. Here are the casts, printed as a mere matter of record:

WEDNESDAY EVENING.

ROMEO ET JULIETTE.

Juliette Mme. Suzanne Adams
Stephano Mme. Djella
Gertrude Mlle. Bauermeister
Frere Laurent M. Ed. de Reszké
Capulet M. Plancon
Tybalt M. Jacques Bars
Mercutio M. Albers
Le Duc de Verone M. Dufriche
Gregorio M. Meux
Benvoglio Signor Vanni
Romeo M. Jean de Reszké
Conductor, Signor Mancinelli.

Friday evening, "Le Nozze di Figaro," with Eames, Sembrich, Ed. de Reszké and Campanari.

Saturday Afternoon.

"TRISTAN UND ISOLDE."

Tristan M. Jean de Reszké
Kurwenal David Bispham
Melot Lempriere Pringle
Shepherd Herr Meffert
Ein Steuermann M. Meux
Marke M. Ed. de Reszké
Brangane Madame Schumann-Heink
Isolde Mme. Lilli Lehmann
Conductor, Herr Schalk.

Saturday Evening.

"LA FAVORITA."

Leonora Madame Mantelli
Inez Mlle. Bauermeister
Fernando M. Salignac
Alfonso M. Albers
Don Gaspar Sig. Vanni
Baldassare M. Plancon
Conductor, Sig. Bevnigani.

Sunday evening Saleza, Eames, Bispham and Plancon appeared in concert. Mancinelli conducted. Monday evening "Lohengrin" was rehearsed, with the De Reszkés and Nordica. To-night Melba and Jean de Reszké in "Faust." To-morrow (Thursday) "Das Rheingold." Friday "Don Giovanni" and Saturday "Romeo et Juliette" at the matinee; "Manon" in the evening.

Harriett Cady's Recitals.

Miss Harriett L. Cady, the gifted pianist, has been filling a number of successful recital engagements lately. She appeared in Lakewood, N. J., December 29, and since then has been heard twice at social functions in Yonkers. Miss Cady has the good sense to make her recitals only one hour's duration, and in this manner has been enabled to not only hold her audiences well, but also not to tire them in any sense. She is a pianist of remarkable skill, and is possessed of the true poetic instinct. Her programs are considered models of good taste, and they are given with skill.

Eisteddfod in Milwaukee.

THE Milwaukee Eisteddfod was a success from every standpoint, and all concerned are congratulating themselves over the fact that there was no deficit to be struggled with. The following is the complete program of the National Eisteddfod, which extended from January 1 to January 3:

SUNDAY, JANUARY 1, AT 7:30 P. M., GRAND AVENUE CONGREGATIONAL CHURCH.

Organ Voluntary, Largo Handel
Miss Overhiser.
Anthem, Rejoice in the Lord Katzschar
Grand Avenue Congregational Church Choir—Mrs. J. A. Bigelow, soprano; Mrs. Leo Springer, alto; Richard Thomas, tenor; G. A. Daniels, bass.
Prayer.
Hymn, Crug-y-Bar Conducted by Evan Stephens
Address, Rev. George H. Ide, D. D., pastor Grand Avenue Congregational Church.
Hymns—
Moriah
Aberystwyth
Conducted by Jenkin Powell Jones, Painesville, Ohio.
Address, The Eisteddfod Hon. H. M. Edwards, Scranton, Pa.
Soprano solo, Efe a sych y dagrau 'ffwrdd Evans
Miss Jennie Davies.

Hymns—
Andalusia
Babel
Conducted by William Apmadoc, Chicago.
America
Conducted by Evan Stephens, Salt Lake City.
Postlude, Allegro from Sonata West
Miss Overhiser.

The following was the morning program for the session at the Pabst Theatre on January 2:

Rev. R. T. Roberts, Racine, Wis., chairman.
Introduction of officers by John E. Jones, president Milwaukee Eisteddfod Association.
Eisteddfod Song, Hen Wlad fy Nhadau
Audience, chorus and organ.
Address by the chairman.
Anerchiadau y Beirdd (Bardic Salutations)
Contraalto solo competition—
Who'll Buy My Lavender? E. German
Prize, \$10.

Competitive Recitation—
Papa's Letter
Prize, \$5.
Adjudication on alto solo.

Bass solo competition—
With Pious Hearts Handel
Prize, \$10.

Adjudication on hymn tune on the words, Wrth Gofio'i Rufffanau'n yr Ardd.
Prize, \$5.

Male Quartet competition—
She Is Mine Buck
Prize, \$20.

Adjudication on Beddargraph ir Diweddar, Thomas Ll. Roberts (Dwyfor).
Prize, \$10, donated by W. J. Martin.

Adjudication on Male Quartet.
Ladies' Chorus competition—
New Year's Eve J. W. Parson Price
The Lord Is My Shepherd Schubert
Prize, \$75.

Hymn, Crug-y-Bar
Audience, chorus and organ.
Adjudication on Ladies' Chorus.
JANUARY 2, AT 8 O'CLOCK, AT THE PABST THEATRE.

Hymn, Moriah
Audience, chorus and organ.

Address by the chairman.
Address of Welcome Hon. D. S. Rose, Mayor of Milwaukee
Baritone Solo competition—
Lead, Kindly Light Protheroe
Prize, \$10.

Competitive Recitation—
Ti wyddost beth ddwyf y Nghalon
Prize, \$10.

Adjudication on Part-Song Competition.
Prize, \$10.

Gyda'r Wawr Welsh Melody
Miss Jennie Owen.

Return of Spring Welsh Melody
Miss Jennie Owen.

Adjudication on Baritone Solo.
Glee competition—
The Breezes of Morning Gwent
Prize, \$75.

Adjudication on Pryddast.
Memorial poem to the late Dr. Frederick Evans.
Prize, \$50.

Tenor Solo competition—
The Sailor's Grave Sullivan
Adjudication on Glee.

Adjudication on Tenor Solo.

Male Chorus competition—
A Shadow Protheroe
The Roman Soldiers Protheroe
Prize, \$100.

Hymn, Babel
Audience, chorus and organ.
Adjudication on Male Chorus.

JANUARY 2, AT 8 O'CLOCK, PABST THEATRE.

Samuel Job, chairman.

America
Audience, chorus and organ.

Address by the chairman.
Soprano Solo competition—
Hear ye, Israel Mendelssohn
Prize, \$10.

Adjudication on Traethawd (essay).
Prize, \$50.

Strike, Strike the Lyre Cooke
Lyric Glee Club, of Milwaukee, D. Protheroe conductor.

Competitive Recitation—
Gelert's Grave
Prize, \$10.

Adjudication on Soprano Solo.
Chief Choral competition—
How Sweet the Moonlight Sleeps D. Emlyn Evans
The Night Is Departing Mendelssohn
First prize, \$500; second prize, \$100.

Hymn, Andalusia
Audience, chorus and organ.

Grand mass chorus of all competing choirs—
The Night Is Departing Mendelssohn
D. Protheroe, conductor.

Adjudication on Chief Choral Competition.

First honors and a prize of \$500 were carried off by the Orpheus Choral Union of Milwaukee, which has as director J. H. Williams, and W. H. Williamson accompanist. Other choruses contesting for the prize were the Eisteddfod Choir of Oshkosh, under the directorship of Professor Lane; the Racine Chorus, with Lewis Evans as conductor, and the Society of German Singers of Milwaukee, led by Carl Hasse. The Eisteddfod was not only successful but there were no jarring notes nor discordant elements present to spoil the serenity of matters.

The following program was played last Sunday by Bach's Symphony Orchestra:

PART I.

American Cavalry March Holst
Concert Overture Suppe
Christmas Dreams, Waltz Brook
Ben Bolt, Fantasia for Cornet Bach
August Koch.

PART II.

Overture, Magic Flute Mozart
Largo Handel
La Paloma, Spanish Serenade Balfour
La Syrene, Concert Polka Bach

PART III.

A Day in Switzerland (descriptive) Eilenberg
1. In the morning. 2. Ascending the mountain. 3. The zither player. 4. Dance of the mountaineers.
Galop di Bravura Schulhoff

There will be an exceptionally fine musical program at the Schlitz Palm Garden all next week.

FANNY GRANT.

A Sunday Afternoon Recital.

A PIANO recital was given by William H. Barber last Sunday afternoon in the studio of Theodor Björkstén in the Carnegie Building. The pianist was assisted by Miss Elizabeth Dodge, soprano, one of Björkstén's most talented pupils. Mr. Barber played Gavotte in B flat, by Handel; "To the Spring," by Grieg; "Siegmund's Love Song," by Wagner-Bendel; Prelude in C sharp minor, by Rachmaninoff; Nocturne, Valse and Ballade in A flat, by Chopin; Liebestraum No. 3, by Liszt; Intermezzo, by Stavenhagen, and "Erl-King," by Schubert-Liszt. Miss Dodge sang the "Slumber" aria from "L'Africaine," by Meyerbeer; "In the Woods," by MacDowell; "Twas in the Lovely Month of May," by J. I. Moquist, and "Im Mai," by P. Berger.

Mr. Barber is a well equipped and versatile pianist, who plays with intelligence and accuracy. His work Sunday afternoon was excellent, and he made a good impression on the cultivated audience that filled the little hall.

Miss Dodge possesses an exceedingly flexible and musical voice, which she uses with much art. Her singing was enjoyed by all.

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Concert of the Manuscript Society.

THE fifty-eighth private meeting of the Manuscript Society of New York took place Wednesday evening, January 4, 1899, at the rooms of the Transportation Club. The program, made up of compositions in manuscript, by well-known, earnest musicians, was of unusual interest. Especially meritorious were the "Rhapsody," by Margaret Ruthven Lang; "Phantoms," by Mrs. H. H. A. Beach; "Gavotte," by Jessie L. Gaynor, and "Etude Melodique," by Henry Holden Huss. These compositions, all for the piano, were delightfully interpreted by Mrs. Stella Hadden-Alexander. The program as it should have been given was as follows, but owing to the illness of Hobart Smock, the number composed by J. Remington Fairlamb was omitted: Sonata for Violin and Piano.....Carl C. Muller
Edward Herrmann, violin; Ulysse Buhler, piano.

Songs for tenor—

Dreaming and Waking.....J. Remington Fairlamb
The Vintage of Champagne.....J. Remington Fairlamb
Hobart Smock, accompanied by the composer.

Piano—

Rhapsody.....Margaret Ruthven Lang
Phantoms.....Mrs. H. H. A. Beach
Gavotte.....Jessie L. Gaynor
Etude Melodique.....Henry Holden Huss
Mrs. Stella Hadden-Alexander.

Songs for Soprano—

To You, to Me.....Edward Baxter Felton
The Brook.....Edward Baxter Felton
Mrs. Beatrice Fine, accompanied by Louis R. Dressler.

Songs for Baritone—

Love's Rapture.....Edna Rosalind Park
A Memory.....Edna Rosalind Park
A Song.....Edna Rosalind Park
Gwylm Miles, accompanied by the composer.

Violin—

Berceuse, op. 186.....Homer N. Bartlett
Ballade, op. 187.....Homer N. Bartlett
(For violin and orchestra.)
R. H. A. Hofmann, accompanied by the composer.

The next private meeting will be held on Thursday evening, February 2, 1899.

"Voice Tuning."

Editors The Musical Courier:

THE editorial in THE MUSICAL COURIER on "Voice Tuning" strikes a sympathetic chord in my nature, but I object to an American singer being the target when there is a more shining mark in evidence.

When singers stand before the public and utter sounds which just elude the pitch he or she is intending to sing, they are guilty of gross impertinence and ignorance, and it is quite true that THE COURIER, in its work of reformation, should make vigorous comments upon this prevalent fault. Would we for a moment submit to be tortured by a violinist that continually played out of tune? Would his virtuosity be taken as a substitute for pure tone? Fortunately, no!

Now there is not even as much excuse for the singer as for the violinist, and whenever an experienced artist sings untrue he acknowledges himself utterly ignorant of the science of enunciation. Mr. Bispham does sing untrue to pitch, and his tone placement is not good, but a level-headed American will regard a suggestion, and discover how to use the muscles which protect the tone from pressure, and that he has been enabled to make any success in this country is wonderful, so opposed are we to grant that musical or dramatic talent can be found in an American, and least of all in a Philadelphian. Your foreign singers, if criticised, will immediately feel that the fault is in the critic's ear, and assert that even if they sang poorly, "anything is good enough for America."

This remark I have heard so often that when I listen to their unsteady tones and hear the applause they receive I am tempted to agree that America deserves just what it gets. We all glory in Mme. Sembrich's technic and tone when she sings the Italian arias, but when it is a recitative or a German song, and worst of all, an English ballad, there is room for THE COURIER's most severe criticism. Bring the foreigners up to pitch; the Americans will find little difficulty in placing their tones correctly when singing Italian, French or German, if they will only learn to speak and sing their own language, using the muscles that nature has provided for this purpose.

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"Lohengrin" in English.

A MERITORIOUS PRODUCTION BY THE CASTLE SQUARE OPERA COMPANY AT THE AMERICAN THEATRE.

THE nineteenth week of opera in English by the Castle Square Opera Company was ushered in last Monday night at the American Theatre with a surprisingly good presentation of Wagner's "Lohengrin." Elaborate preparations had been made for the production in the way of special scenery, new costumes, an augmented orchestra, &c., and the members of the company were on their mettle in view of the contemporaneous performance of the same work by another company in the Metropolitan Opera House.

This was the cast:

Henry I., King of Germany.....Herbert Witherspoon
Lohengrin, Knight of the Holy Grail.....Jos. F. Sheehan
Frederick Telramund, a noble of Brabant.....Perry Averill
Herald.....E. N. Knight
Gottfried, Elsa's brother.....Emma King
Elsa of Brabant.....Yvonne de Treville
Ortrude, wife of Telramund.....Lizzie Macnichol

The orchestra, materially enlarged and strengthened, did really creditable work, and the choruses were most effectively sung. Evidently there had been much careful preparatory work, and many rehearsals. The popularity of "Lohengrin" was evidenced by the large and demonstrative audience, which completely filled the building. The performance from beginning to end was spirited, there being no vexatious waits.

The Schumann Violin Concerto.

Editors The Musical Courier:

THE following is from an article quoted by you from the Tribune on a recently discovered violin Concerto by Schumann:

"Some enterprising newspaper ought now to discover a second violin Concerto by Beethoven. He started one in C major and nineteen pages of the score are preserved among the autographs in the library of the Musik Verein in Vienna. Mr. Kneisel is authority for the statement that the music is uninteresting."

It may be interesting to know that the unfinished Beethoven Concerto for the violin was completed by Josef Hellmesberger, Sr., with whom I studied it. It was published in Vienna by Friederich Schreiber, a copy of which has been preserved by me. SIEGMUND DEUTSCH.

Gustav L. Becker's Lectures.

Gustav L. Becker's lecture-musicales at his home, 70 West Ninety-fifth street, will begin again after the holidays on the regular day, the third Saturday morning of the month, January 21. The lecture will be the third in the series on "The Emotional Content of Music," and Mr. Becker's pupils will give a program illustrating "Joy and Melancholy." Miss Sara King Peck, soprano, will sing the "Joan of Arc" aria of Tchaikowsky, and a group of songs. The hours are from 10 to 12.

About Musical People.

A DERTHICK Musical Literary Club has been formed at Corsicana, Tex. At the first meeting Miss Hopper, Miss Boddie, Mrs. Kirk, Mrs. Percy Townsend, Miss Blair, Miss Halbert, Mrs. Charles H. Allen and Mr. Simpkins presented a musical program.

The Lyric Quartet of Washington, Pa., is composed of Ross M. Carson, John W. McDowell, P. Glenn Carson and Charles Miller.

At Phoenix, Ariz., Miss M. A. Messenger, harpist, gave a concert, assisted by Miss Roselyn M. Sargent, soprano; Irving Andrews, bass; G. Golze, cornetist, and the Opera House orchestra, under the leadership of Prof. Jack Upwall. Miss Grace A. Andrews was the accompanist.

On January 3 Miss M. L. Sherman's music class gave a concert in Lansing, Mich.

Mrs. Margaret Cutter and George Louis Tyler, of Duluth, sang at a musical in Superior, Wis., recently, when the new organ of the Pilgrim Congregational Church was dedicated. Hamlin H. Hunt, of Minneapolis, was the organist.

The second concert of the Orange, N. J., Mendelssohn Union will be given February 13.

Ronald M. Grant, organist and choirmaster of Grace Church, Orange, gave a successful organ recital in the church during holiday week.

Mrs. Byrd Schultz-Ford's musical in Wichita, Kan., showed that Wichita local talent is equal to that of any large city.

The Amateur Music Club, of Superior, Wis., gave an interesting recital, when Mrs. Austin and her pupils were assisted by Mrs. Delno Smith, Mrs. Frank Decker, Miss Edith Watson and Miss Iva Andrus.

Miss Grace Steinfeld, violinist, daughter of A. J. Steinfeld, of Cleveland, Ohio, has been engaged to play at the Painesville Seminary, Oberlin, and other towns. She is studying with Ovide Musin in New York.

The second annual musical carnival of Norwich, N. Y., is to be held January 23 to 27 under the management of Q. P. Babcock.

The first annual festival of the Monroe Musical Union was held at Stroudsburg, Pa., when members were pres-

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ent from all parts of the county. The idea of the musical union is to improve the musical taste of the county and the work of the church choirs.

The Mozart Symphony Club gave an entertainment at Kahoka, Mo., recently.

William Thunder conducted the first musical of the season at the Priscilla Braislins School, in Bordentown, N. J. Miss Kate McGuckin, contralto, gave several solos.

Prof. Charles Eberhardt is director of the Turner Maenherchor of Atlantic City, N. J.

The Goshen, N. Y., Vocal Society gave "The Messiah" the eighth time during holiday week, being its forty-seventh concert. Rev. R. B. Clark conducted.

The military band of Fond du Lac, Wis., was assisted by O. E. Nicholls, Miss Elsbeth Korner, Will Heath and Florenz Eke at a recent concert.

Prof. Albert Petersen, leader of the Beethoven Club of Moline, Ill.; Mrs. Frank G. Allen, Miss Jean M. Shupp, Mrs. Frank W. Gould and J. A. Johnson, of Rock Island, were the soloists at the first of the musicals for the season of 1898-9.

A musical program was given at the regular meeting of the Cairo (Ill.) Woman's Club during holiday week. Mrs. Frank, Mrs. A. Miller, Mrs. Lansden, Mrs. Warder, Mrs. Galigher, Mrs. Ellis, Mrs. Goldsmith, Miss Wood, Mrs. S. B. Miller and Miss Patier took part.

The musical under the direction of Prof. G. H. Hewitt in Woodbury, N. J., was given on January 3, having been postponed from an earlier date.

Miss Elizabeth Bang, of the musical department of Whitman College, in Walla Walla, Wash., and Miss Jean G. Bang, a student at the same college, gave a successful musical at Colfax during holiday week before an audience that filled the opera house of that city.

Miss Burns, of Dubuque, Ia., will have a music studio in Storm Lake, where singing and piano lessons will be given.

The Schubert Club of Grand Rapids, Mich., are to be assisted at their concert by soloists from Chicago.

George Francis Bauer has been appointed organist of Grace P. E. Church, Van Vorst, Jersey City, N. J. He will organize a large chorus.

T. Carl Whitmer, organist of the Pine Street Presbyterian Church, of Harrisburg, Pa., is giving a series of free organ recitals.

A Semnacher Pupil.

Miss Bessie Silberfeld, one of William M. Semnacher's most advanced pupils, is regarded as an exceptionally gifted young lady, her piano playing having evoked the praise of all who have heard her. Recently she gave a recital in Brooklyn and played pieces by Scarlatti, Chaminade, Chopin and Liszt. Edwin A. Pratt, director of the Astoria Concert Bureau, heard her and immediately wrote Mr. Semnacher a letter of congratulations. He refers to her playing as marvelous, and predicts for her a brilliant future. Mr. Semnacher is naturally proud of his talented pupil, and is doing all he can for her musical development.

Third Paur Concert.

THE third concert of the Paur Symphony Orchestra took place last Saturday evening at Carnegie Hall. The accustomed public rehearsal was given Friday afternoon. The program at both functions was the following: Symphony No. 6, in F major (Pastoral), op. 68.....Beethoven Concerto for piano in A minor, op. 54.....Schumann William H. Sherwood.

Mozartiana Suite, No. 4, op. 61.....Tchaikowsky Gigue Allegro. Minuet Moderato. Preghiera Andante tanto. Theme et Variations. Allegro quisto.

Incomprehensible as it may seem, a number of the most beautiful smaller works by Mozart are comparatively unknown, not only to the public in general, but to the profession. When writing the suite Mozartiana, the undersigned had in view the idea of awakening the interest in these smaller works of a great master, and hoped that they would be performed from time to time, as in spite of their modest form they abound in unsurpassable beauties of melody and harmony.

Overture, The Roman Carnival, in A major, op. 9.....H. Berlioz Notice.—The management begs the indulgence of our patrons in substituting the "Mozartiana" Suite in place of Iwanoff's Suit Orientale, which was advertised. The orchestral parts of the Iwanoff Suite, which were promised us in time for these concerts have as yet not arrived.

The substitution of Tchaikowsky's delightful suite was no disappointment. While the work is by no means familiar, it is no novelty, and has been reviewed in these columns. Whether Mozart would have appreciated the Russian flavor, is something that no man may tell. The andante is certainly treated reverently, and the suite shows the adapter's consummate skill in handling small forms. Mr. Paur gave the four numbers a most finished reading. The "Pastoral" was played in the broad, modern manner, and with *emfandung* and tone painting, for one feels that if Beethoven had lived to the century end he might not have made the historically famous marking at the head of this score. In no mere imitative sense is nature approached, yet there is no escaping the fairly definite impressions the composer would pin us down to. The symphony is not its creator's masterpiece, but it overflows with a rich "geniality" and a surprising *naivete*, considering that it comes—in the opus number—after the magnificent psychology of the C minor. Mr. Paur is far from being an iconoclast, yet he brought out some bold strokes in the symphony, and the storm did not suffer from its dramatic treatment.

The Berlioz overture was played with brilliant virtuosity. How tame it can be made was illustrated by Mancinelli at the Sunday evening operatic concert in the Metropolitan Opera House.

Mr. Sherwood played the Schumann concerto with a keen appreciation of its beauty, nobility and mood-changefulness. This distinguished pianist—who is too seldom heard here—has for years been recognized as an exponent of Schumann, and his interpretation of the concerto is noteworthy for its breadth, simplicity, beauty of tone and power. He was recalled at both concerts and gave Liszt's "Campanella" with startling brilliancy and lucidity.

At the next concert Sauer appears, and at the last Emil Paur will play a piano concerto—either the Beethoven E flat or the Brahms D minor. Mr. Paur is a pianist of the first rank.

The Friedhelms Arrive.

Arthur Friedheim, the piano virtuoso, accompanied by Mrs. Friedheim, arrived here last Saturday. The Friedhelms will be heard in piano and song recitals.

Heinrich Meyn.

Heinrich Meyn, the popular baritone, sang in Montreal Tuesday with great success, and will arrive here in time for his recital on Thursday in Carnegie Hall—the program for which was printed in last week's issue. He has numerous engagements, and is one of the busiest singers in New York.

London's Opera War Is Ended.

MR. FABER'S LEASE OF COVENT GARDEN TO BE PURCHASED BY THE GRAND OPERA SYNDICATE.

LONDON, Monday.—The London operatic war, if such it can be called, is over. London is to enjoy its feast of music under the same auspices as last year.

This happy result has been foreshadowed, but the *Globe* to-day in a long article states that all arrangements have been completed.

The correspondent of the *Herald* called at Covent Garden, but Mr. Forsyth, the business manager of the syndicate, was not to be found, and it was stated that both Mr. Higgins, of the syndicate, and Mr. Faber, lessee of the theatre, were out of town. But there was a general feeling expressed in musical circles that a happy ending had been reached to a situation that threatened to prevent a successful season.

PURCHASE OF THE LEASE.

The *Globe* says that the dispute between Mr. Faber, the lessee, on the one hand, and the syndicate, represented by Earl de Grey and Mr. Higgins, on the other, has ended in an eminently businesslike arrangement, namely, the purchase by the syndicate of the remainder of Mr. Faber's lease of Covent Garden, thus giving those who control grand opera in London a free hand and creating a position of affairs which all who realize the high aims of Earl de Grey and Mr. Higgins will reasonably expect to show the most happy results in the near future.

Mr. Faber has agreed to sell his rights for \$550,000. Already the greater part of that sum has been subscribed, among those supporting the scheme being Lord Derby, Lord Crewe, Lord Farquhar, Sir Edward Lawson, Alfred Harmsworth and Albert Beit.

INCREASE IN CAPITAL STOCK.

In order to meet the new conditions the capital of the Grand Opera Syndicate has been increased from \$75,000 to \$425,000 by the creation of 700 5½ per cent. preference shares of \$500 each.

Earl de Grey and Mr. Higgins will continue to constitute the controlling board, and Maurice Grau will be managing director.

MR. GRAU DETAILS THE WHY AND WHEREFORE OF THE PURCHASE.

Maurice Grau when he was seen at the Metropolitan Opera House last night was greatly pleased to learn that the purchase of the Covent Garden lease had been effected by his syndicate.

"The fact that the money was advanced so readily shows what confidence the English people have in our syndicate," he said. "The option was to have expired on January 18. We have bought the lease, rights—which include Wagnerian and other operas—and properties for fifty years. H. V. Higgins, the Earl de Grey and I form the syndicate."

As to his plans for the coming season Mr. Grau said: "We shall give opera on the same basis as before. At least it is too early yet to determine upon any decided changes. The season will open May 8, as before. The syndicate has assumed all the contracts I made before the trouble arose. I have not yet, however, made contracts with the leading artists, but it is safe to say that the principal singers of my present company now here will sing with me in London, as usual."—New York Herald.



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Larynx Questions Answered by d'Arona.

A LETTER containing the following questions was received by THE MUSICAL COURIER some time since and has been submitted to the vocal authority Mme. Florenza d'Arona, who kindly answers them:

To obtain the best results in the training of the vocal organs, is it advisable to keep the larynx down to a yawning position, whether singing high or low?

In the first place the vocal organs should not be "trained." The vocal organs are not only perfect in themselves but respond instantaneously and with flexible ease to any tone correctly produced. If they are to be "trained" it is to some false theory as to their duties, and the "training" means to educate them to do something which is unnatural.

Singing is perfectly natural, therefore perfectly easy. The position of the larynx should be a result—not the cause—of a perfect or imperfect tone. By forcing any position of the larynx a singer is but operating an evil. Forcing the tongue down is equally a grave error. When a tone is correct the larynx assumes a low position, the tongue rests quietly, the face is free from all strain, and comfort and ease are experienced in every part of the body. No amount of larynx training or tongue training will produce a perfect tone. Any tampering with the throat muscles incites them to resistance. To conquer this resistance requires force. Tone can never be produced by force or muscular interference. Dr. Muckey is indeed right when he sums up his pages of reading matter with the statement that a correct tone can only be produced by the relaxation of the extrinsic muscles. All teachers worthy of the name have for ages taught relaxation of the voluntary muscles, but the point is how? This alone can be taught by the experienced singing teacher. Singing can never be taught as the piano. The training of inflexible finger muscles according to practical rules achieves the desired results, but is the ruin of the voice. The relaxation of the extrinsic muscles is but a means to facilitate the emission of a perfect tone. Relaxation of these muscles is useless unless a singer knows what he must do with his motive power—breathing machine—and tone material—air wave.

"Does not the forcing down of the larynx impair the quality of tone, and does it not make the range of voice more limited?"

Of course it does.

"Is this keeping down of the larynx considered a good method and is it used by the best vocal teachers?" A method is the ways and means used by teachers to reach the one and perfect emission of the voice. "School" is the correct word for the achievement. A teacher must use methods not "method," and these methods must be adaptable to the different stages of mentality of the pupils. One tone each may require many "methods" to explain to the understanding of the pupil what is wanted or is not wanted for it. The best teacher has the most numerous methods defined and experienced by the results. The result is the one and only perfect placement of each and every tone in the singing voice; the means (methods) are many by which we reach it, and are determined by the adaptability of the pupil, otherwise only the exceptionally gifted would ever arrive there. A teacher must be all things to all pupils, otherwise she is no teacher. No, the "keeping down of the larynx" is not a good method, nor is it used, in the sense asked, by the best vocal teachers.

FLORENZA D'ARONA.

"Saint Elizabeth."

ON the same day of the murdered Empress of Austria the Vienna Court Opera performed after a long interval Liszt's "Saint Elizabeth." The reasons which determined the choice of this work for the musical function lie in the text, not in the music.

The style of the performance, its cause, the day when it took place, made my thoughts move too and fro between Liszt's music and to the figure of the dead Princess, and I shall endeavor here to put down the results.

The figure of Liszt, his heart and his thoughts are a product of the finest and ripest culture. Two thousand years of culture and musical history must have passed before such a complex development as Liszt's life and works could be possible. Goethe, Dante, Lamartine, Shakespeare and Tasso must have composed their poems. The masters of Gregorian chant, Bach, Beethoven and Berlioz, must have created their musical works. Then only could a grand "uomo universale" like Liszt, impregnated with all the great works and thoughts of 2,000 years, achieve his day's work. He is in the highest sense a summary of all that went before, a peculiar organism which, like an old violin, has, by maturing, been refined, harmonized and thoroughly tempered. Even his Christianity is a last product of culture. Not like the Christianity of Goethe, Schopenhauer, Wagner * * * a direct bloom from the innermost life and feeling, a certainty, an inward truth, but a sign of the most beautiful spirituality, an aristocratic culture of thought. With his Christian sentiment he stands, not like Schopenhauer at the gate of a new age, but at the exit of an old and ending epoch.

Liszt is reckoned among the musical representatives of a coming kingdom, among modern artists. Rather is he a perfectly cultivated reactionary. When he uses the so-called modern forms of music he does so in a literary fashion; they are for him means of expression like many others. He writes modern as well as Gregorian masses, and in his "Saint Elizabeth," as in the "Christus," musical forms of expression of the nineteenth and the sixth centuries stand close together. In his musical creations, as in his literary and religious culture, he turns backward—looks backward to the end of two millenniums. He writes modern music like a cosmopolitan musical literate, not as a musical revolutionist, without feeling the possibility and necessity of the development of this music.

Such, sketched with a few lines, is the figure of Liszt as it stands before me, an aristocratic personality of the highest cultivation, of marvelous universality, of the best culture of spirit and feeling.

If Liszt is a perfect representative of two millenniums of European culture, a princely reactionary, a representative of the past, so in the Princess, in memory of whom Liszt's oratorio was played, we love a representative of a coming kingdom. Liszt is inconceivable without a connection with the Old World of Western culture; our Empress is completely detached from it, and with her inner worlds seeks alone her new paths. Riding far over the waste heath lands, roaming over the seas, to quiet islands, to the towering mountains, everywhere where Nature is grand, wide and untouched, there she breathes free. A pair of lines from Heine, a pair of verses from the "Odyssey," outweigh for her the European world of poetry and thought. She is a grand, quiet "anima immaculata" that listens only to her inward voices and bears in her soul all past, present and future.

Two completely hostile worlds stand close together in the figures of Liszt and the Empress Elizabeth. The most

complete representative of the European world of culture and the representative of a new race of men which simply and quietly repels from itself all that is foreign to it and lives only for the certainties, dreams and troubles of the soul. The figure of Liszt is perhaps more dazzling, more manifold in its interests; the figure of Elizabeth in its oneness is deep and richer. In her is realized that condition of the soul of which Emerson says, "When the simple soul receives divine wisdom, then all the old vanishes; means, teachers, books, temple, fall; the moment is life, the future and the past are included in the present hour."

Measured by the condition of such a soul, so self-contained, grand and simple, all music which has been written till to-day seems laden with centuries of musical culture, full of bitter conflicts, full of hard labor. The tragedies in the lives of Beethoven and Wagner are their grand struggles to reach those heights of pure humanity where that Princess moved like a sleep-walker. And in the busy works of those artists to whom this has been granted in their divine freedom and simplicity, in the works of Mozart and Schubert, there still lies a deep melancholy that speaks of the conflicts and struggles of these bright souls, like that of fallen angels, * * * When one thinks of the figure of the Emperor one can dream of a music of the future, which unites all the depths of the melancholy of Beethoven and Wagner with the divine simplicity of the melodies of Schubert and Mozart.—Wiener Rundschau, December 1, 1898 (Max Graf).

Willis E. Bacheller.

Willis E. Bacheller, the popular tenor, has been busy the past two weeks with his many concert engagements. Although suffering at present from a severe cold, he manages with true artistic skill to sing in spite of it. He has a number of important bookings for the coming month, and a large number during the spring season. He will be heard Saturday night at the Lotos Club Yuletide dinner.

Mme. Blanche Marchesi's Arrival.

Mme. Blanche Marchesi, the Countess de Caccamissa, was a passenger on the Umbria, which reached New York last Monday. She comes to the United States to fill a number of engagements. Her first recital will take place in Boston the 18th of this month. Her New York debut will be January 25, in Carnegie Hall. As the daughter of Mme. Mathilde Marchesi, the distinguished voice-builder of Paris, she enjoys a high reputation.

"The Soul of a Song."

S. G. Pratt is to deliver his famous concert lecture, "The Soul of a Song; or the Transmigration of a Tune from Pan to Wagner," at the Lotos Club, Thursday evening, January 19. It will be illustrated with seventy stereopticon views, and the melody of "My Old Kentucky Home" will be the theme used for the transmigration. The subjects described by the music and pictures include the song of Orpheus to Euridyce, Dance of Egyptian Maidens, the Christian's Last Prayer in the Arena, Song of the Crusaders, the Gavotte, Bach and Frederick the Great, the Sword Dance, Beethoven and His Friends, the Adagio, the Highlander's Dream (bagpipe), Chopin and Liszt at Madame Sands' Castle in Nahant, An Irish Jig, Sailors' Hornpipe, Grand March of the Union Army at Washington, and Wotan's Farewell to Brünnhilde. Townsend Fellows will assist in the vocal numbers.

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Plunket Greene Recital.

THE first song recital of the series with which Plunket Greene intends to treat New York took place on Monday afternoon at 3 o'clock in Carnegie Chamber Music Hall before a large and unusually enthusiastic audience.

Mr. Greene's singing is now well known throughout America, and the musicianly manner in which he handles all sorts and conditions of music has made him a favorite second to none. He is a favorite alike with the grande-monde and the belle-monde.

The sensation he made a few seasons ago when he sang "Elijah" in various cities of the Continent has not yet been forgotten, and he seems to be creating more and more of a reputation as time goes on. At this recital the powers of any inferior singer would have been not only severely tested but also severely strained, but Plunket Greene calmly overcame every difficulty of a vocal nature or of phrasing with an ease and authority which told the whole story of his mastery of music vocally and scientifically. We have always marveled at the length and breadth of his phrasing, his perfect breath control and his always resonant voice. To-day he renewed our wonder. Possibly no singer before the public has mastered the art of enunciation better than he, and it is doubtful whether many can excel him in the matter of truthful interpretation. Plunket Greene gets "into" a song thoroughly.

The song of the seventeenth century, "Les Petits Oiseaux," arranged by C. V. Stanford, is an exceedingly dainty little gem, and very difficult properly to sing. In this number the slight hoarseness with which Mr. Greene was afflicted slightly marred the work, indeed it was noticeable all through the program, and one was unable to hear the singer at his best in the matter of shading, soft effects, &c. One fault Mr. Greene has, and it has grown upon him, for the past few years, namely, he will sacrifice the beauty of a tone for a dramatic effect; occasionally it becomes very harsh, and in consequence it fails to carry as the pure, unforced tone would. The Schubert and Brahms numbers were beyond criticism, the "Erlkönig" causing more than one worthy but impressionable lady present to shudder with nervous apprehension. Probably the most noticeable feature of the recital was the presentation to the audience by Mr. Greene of a number of Irish melodies arranged by Charles Wood. Anyone who contributes or adds to this long neglected class of music is a real musical benefactor.

The following program was most admirably given, and the attention of the audience was held throughout:

Les Petits Oiseaux.....	Seventeenth century
Arranged by C. V. Stanford.	
Ecoute d'Jeannette.....	Dalayrac (eighteenth century)
Litanei.....	Schubert
Erlkönig.....	Schubert
An das Vaterland.....	Grieg
Der Frühling.....	Brahms
Ethiopia Saluting the Colors.....	Wood
(Walt Whitman.)	
King Charles.....	White
(Robert Browning.)	
Old Irish Melodies.....	Arranged by Charles Wood
Lyrics by Alfred Perceval Graves.	
The Cuckoo Madrigal.	
The Song of Niamh of the Golden Tresses.	
Love at My Heart.	
The Kerry Cow.	
Over Here.	
The Jug of Punch.	
Heigho! the Morning Dew.	
Darby Kelly.	

The second song recital will take place later in the season, the date to be announced later, when an exceedingly interesting program will be sung. Victor Harris was the accompanist, and his work requires nothing but words of praise.

Mme. Torpadle Björkstén Musicales.

Last Monday, Mme. Björkstén gave a most delightful informal musical in her studio in Carnegie Hall. Selections were rendered by Mrs. Charles E. Tracy, and some Scandinavian songs were bewitchingly sung by Mrs. Straberg. Both singers are pupils of Mme. Björkstén.

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CLARK,

Berlioz and His Loves.

E. LEGOUVE, in his "Reminiscences," has lots of anecdotes about Berlioz and his love affairs. As is known his first serious love was for the English actress Miss Smithson. As his father opposed such a marriage Berlioz sought consolation in the society of Eugene Sue and Legouvé. When the lady sprained her ankle Berlioz was in despair and came to supper about midnight, sobbing as if his heart would break. "What's the matter?" they asked.

"Oh, my friends, I can live no longer."

"Is your father still inflexible?"

"My father!" he screamed out—"my father consents! Frantic with joy I run to her; I am beside myself; I burst into tears; I call out, 'My father consents.' Do you know what she said? 'Not now, Hector, not now. My ankle is too painful.' I could have choked her, for she no longer loves me."

His friends burst into laughter and convinced him that the lady was all right in her way of putting things; then Berlioz became more despairing than ever; he called himself a barbarian; he did not deserve to be loved by such an angel. Then he seized a guitar and sang the finale of the second act of "The Vestal." "Unfortunately he had no voice," Legouvé adds. "But what matter? He made himself one."

The married life of Berlioz and Miss Smithson was like the Pastoral Symphony. It began like a sunny morning to end in a frightful storm. At first he was madly in love with her, while she had merely a quiet regard for him. But soon regard changed into love, love into passion, and finally passion into jealousy. As luck would have it, when the Smithson thermometer went up, the Berlioz thermometer went down. He wanted to be merely a friend, and sought consolation elsewhere? Who can console a composer better than the ladies who sing his music? Who can console a critic better than the ladies whom he criticises? And Berlioz was critic and composer. His wife's jealousy increased; she examined all his newspaper articles, and searched his desk; but her husband's heart was too quick for her; no sooner had she caught one young woman by the back hair than she desisted her husband far ahead in chase of newer game.

Smithson was too old for Berlioz when she married him. Time and trouble did not improve her appearance, but the older she grew the younger became her heart, the more furious her jealousy. At last they parted. Berlioz continued to visit her as a friend in her little dwelling.

Berlioz was one of those unhappy creatures who love to be unhappy, and when a young and pretty lady fell in love with him he was more despondent than ever.

In 1865 when "Beatrice and Benedict" was being performed at Baden Baden he received a letter from the aforesaid lady. It was full of affection and passion, and reduced him to despair.

"Is she young?" asked Legouvé.

"Unfortunately, yes," was the reply.

"Pretty?"

"Too pretty—with intelligence, with soul!"

"Has she given any sign of love?"

"Oh, of course—she lets me see—"

"Why, then, do you torment yourself?"

"Why? Am I not sixty years old?"

"What harm, if she thinks you are thirty?"

"Just look here! Look at these hollow cheeks, this gray hair, this wrinkled brow."

"Wrinkles!" replied Legouvé. "In men of genius wrinkles don't count. Women are different from us. We cannot understand love without beauty. Women fall in love with all kinds of things in a man. Courage, fame, even misfortune. They love us for the qualities we lack."

He confessed he had talked over the situation with the lady, that she assured him of her fondest love, that she had wept over him, "and still," he says, "in my heart there sounded the awful words, 'I am sixty years old!' She cannot love me! She does not love me! Oh, my friend what torture." What a contrast between Berlioz and such old sinners as Goethe, in such cases as Bettina von Arnim!

Berlioz was twelve years old when he first fell in love. Of course the girl was a good deal older. "When I looked at her," he wrote, "I felt an electric shock. I knew nothing, I hoped nothing, but I felt in my heart a deep sorrow." He went and hid himself in a corner of his grandfather's orchard like "a wounded bird." But the wounded bird was jealous when anybody spoke to the girl.

Long decades afterward he met her again and "at sight of her," he writes, "all my childhood revived. The electric shock felt so long ago went through my heart as it had done fifty years before."

"How old is she, then?" asked Legouvé.

"Six years older than I am, and I am sixty!"

"She must be a Ninon!"

"I know nothing about that. Why trouble about her looks and her age? I am old, a widower, almost alone in the world. I would die in this Paris if she did not allow me to write to her."

"Have you confessed that you love her?"

"Yes!"

"What did she reply?"

"She stared at me, looked rather frightened. I made on her the impression of being mad. But I gradually calmed her. I ask so little. My love requires so little to support it. I watch her spinning when she is spinning. I take off her spectacles, for she wears them, and let myself be scolded. Oh, my friend, first love has a power beyond everything."

What lies all reminiscences and autobiographies are! How morbid are the men who write them!

Yersin.

The Mlles. Yersin, authors of the Phono-Rhythmic Method of French Pronunciation and Diction, will deliver a lecture upon their system at their studios, The Parker, 123 West Thirty-ninth street, every Tuesday evening at 8:30 o'clock.

Ovide Musin's Violin School.

Prof. Albert Zimmer, of the Royal Conservatory of Music Liege, Belgium, has come to New York to assist Ovide Musin in his violin school, which has grown to such proportions that its faculty had to be enlarged. Professor Zimmer is a gold medalist of the famous institution from which he comes. He won the premier prize in sharp competition with a large number of talented pupils. The distinction is one which confers a great reputation as a virtuoso upon its possessor. Professor Zimmer is a modest man, but a thorough violinist. He will be Mr. Musin's principal assistant. As a teacher he stands high and is a soloist of great ability. The Musin Violin School has proved a greater success than its founder anticipated. It is now one of the solid educational institutions of New York.

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SUCCESS of Rosenthal unprecedented; enthusiasm great. S. H. Friedlander has arranged return engagements to San Francisco and other Coast points for twenty concerts in April and May.

EMILIE FRANCES BAUER.

O. M. T. A.'s Eighteenth Meeting.

IN Gray's Chapel, Delaware, Ohio, on Wednesday evening, December 28, the eighteenth meeting of the Ohio Music Teachers' Association was held. The programs for December 28 and 29 were as follows:

1:30—Paper, The Leschetizky System of Piano Playing, with Illustrations and Comparisons. Hermann Ebeling, Columbus.
2:30—Paper, Hints on the Use of the Voice in Speech and Song, with Illustrations. Otto Engwerson, Columbus.
3:30—Song Recital, given by Otto Engwerson, tenor, Columbus; Miss Alice B. Turner, soprano, Columbus; assisted by Miss Marion E. Harter, violinist, Delaware; Miss Isabel Thomas, pianist, Delaware; J. S. Van Cleve, pianist.

Ye Merry Birds.Gumbert
Forbidden Music.Gastaldon

Concert Ballade, No. 1, in E major.Van Cleve
Miss Turner.
Mr. Van Cleve.

A May Song.Carmichael
Snowflake.Cowan
Serenade.Bereny

Sonata in F major, op. 8, piano and violin.Grieg
Miss Harter and Miss Thomas.

Thou Art Mine All.Bradsky
My Redeemer and My Lord.Buck
Elizabeth's Prayer.Wagner
Miss Turner.

Duets—
When I Know.Aht
Io l'amo.Verdi
Miss Turner and Mr. Engwerson.

7:45—Concert, given by Geo. Krueger, pianist, Cincinnati, assisted by Miss Agnes Cain, soprano, Cincinnati.

Nachstueck, op. 23.Schumann
Romanze, Consolation.Leschetizky
Si oiseau j'étais.Henselt
Nocturne in B flat minor.Chopin
Spinning Song, The Flying Dutchman.Wagner-Liszt
Elsa's Dream, from Lohengrin.Wagner
Military March.Schubert-Tausig
Recitative and Romanze, O du Mein Holder Abenstern, Wagner-Liszt

Staccato Caprice.Max Vogrich
Polonaise, op. 53.Chopin
Where Love Abides.Mattioli
A Soul's Longing.Tirindelli
The Sweetest Flower.Van der Stucken
Etude de Concert, op. 25.Rubinstein
Rhapsodie Hongroise.Liszt
Reception by the Faculty of the Ohio Wesleyan University, in Y. M. C. A. Room.

Analytical and Aesthetic Lecture on the Symphony Concert Program.A. J. Gantvoort, Cincinnati
8:00—Symphony Concert, by The Cincinnati Symphony Orchestra. Frank Van der Stucken, conductor; soloists, Miss Marie Donavin, soprano; Oliver Willard Pierce, pianist, Indianapolis.

Overture, Euryanthe.Weber
Unfinished Symphony, B minor.Schubert
Concerto in G minor, No. 2.Saint-Saens
Oliver, Willard Pierce.

Ballatella, Pagliacci.Leoncavallo
Miss Marie Donavin.

Music to the drama Vasantasena.Halvorsen
Kaiser Walzer.Strauss

The following officers were elected at the December 30 session: President, Otto Engwerson, of Columbus; vice-president, John Beck, of Cleveland; corresponding secretary, Miss Alice B. Turner, of Columbus; recording secretary, Miss Susan M. Moore, Granville; auditor, Walter E. Aiken; executive committee, William H. Lott, J. Y. Bassell, Miss Rosa L. Kerr, all of Columbus; program committee, Herman Ebeling, of Columbus; S. D. Cushing, Toledo, and Carl Hofmann, of Oxford.

Otto Engwerson, the president, is director of the Shepardson College Conservatory of Music at Granville, Ohio, and head of the College of Music in Columbus, Ohio. He is a native of Bavaria.

Miss Jennie E. Slater.

OF all the hundreds of singing teachers now teaching in Europe no one stands higher than Signor Luigi Vannuccini of Florence. The success he has attained has been the result of many years of valuable experience with all sorts and conditions of pupils. He understands the voice, as the higher order of Italian teachers do, not from anatomical charts, and copious diagnosing of vocal cords in various stages of tension, but by a musician's insight into the matter. Not many teachers have a true instinct to guide them in their teaching, and not many teachers achieve success. Maestro Vannuccini is a distinguished executant artist, and has given to the Italian world some of the best interpretations of music to be heard there during his active career. At present he confines himself to his teaching in Florence and London. Of his celebrated pupils we need mention the names of but a few, namely: Albani, Scalchi and Patti, for whom he wrote cadenzas. Of American pupils we find the names of Myron Whitney, William Whitney, George Sweet, S. A. Phelps, Anna Plum, and Miss Jennie Slater, now teaching in New York. Miss Slater, who has been decorated by the Societa Filarmonica of Florence, and who was the soloist at the Rossini and Bach festivals of that city, is now teaching the Vannuccini method in New York. After studying for four years with this eminent Italian teacher, she went to London and learned oratorio singing of Randegger.

That Miss Slater is a gifted singer the following press notices prove. She will accept a limited number of pupils, and is available for festivals, recitals, concerts and receptions.

Miss Jennie Slater, soprano, endowed with an exquisitely beautiful, sympathetic voice, sang magnificently, leaving nothing to be desired. She is a soloist who we would fain keep with us.—Emilio Ricordi, in the Gazzetta Musicale di Milano, Milan, Italy.

Miss Slater captures an audience the instant she appears. Her voice is glorious, and her beauty queenly.—Detroit Tribune.

Miss Slater has just returned from Europe, where she spent five years in voice culture. Her voice is a clear soprano of wonderful range. Miss Slater is a rarely beautiful woman and of fine physique, which, coupled with her grand voice, will certainly assure her success in her chosen field. She sang with great honor in Europe. As the soloist of the Rossini centenary celebration, at Florence, Miss Slater received a diploma and medal, and later great honors as the soprano of the Bach Festival.—Chicago Herald.

Miss Jennie Slater, of New York, sang "Ritorna Vincitor," from "Aida." Miss Slater possesses a remarkable voice, of exquisite sweetness, great flexibility, clearness of expression and breadth of declamation that was fairly thrilling.—Chronicle and News, Allentown, Pa.

"La Nazione," the leading journal of Florence, in an article devoted to the Bach Festival, mentions at great length the splendor of the occasion and the royalty in attendance, both foreign and resident. In speaking of the vocal part of the program, it says: "Miss Slater, as the soprano soloist, added fresh laurels and greater honors to those already won. She was enthusiastically received and rapturously applauded in the 'Aria per soprano.' For her artistic rendition of this magnificent music, Miss Slater received special honors from the royalty and maestri present."

Richard Burmeister's Latest Triumphs.

Mr. Burmeister's popularity throughout the country is increasing at a very high rate. His latest successes in Cincinnati and Toronto have not been surpassed by any other pianist who has visited these cities. The following press notices speak for themselves:

The second public performance of the Liszt "Concerto Pathétique," as adapted for orchestra and piano by Mr. Burmeister, was that of yesterday, with the Cincinnati Orchestra. Its first was at the second Paur concert in New York city a fortnight ago. Besides showing himself a master of the art of orchestration, this pianist demonstrated to the discriminating that he could also supply that quality which his brother virtuoso, the electric Rosenthal, lacked—poetry and sentiment.

And the audience evidently felt an innate sense of elation along

with Burmeister himself, for it applauded him long and rapturously. In response the pianist gave that beautiful work of his master, Liszt, "Mignon," with some arabesque tracery of his own.

There is an exquisite sense of proportion maintained between the solo instrument and the orchestra in the Burmeister arrangement of the "Pathétique," and, at the same time, there is plenty of variety in the color.

Burmeister's piano music is full of musical feeling, the lack of which was deplored in Rosenthal, and as for his technic, it was adequate at all times to the demands made upon it.—Cincinnati Commercial Tribune.

His playing was musicianly, authoritative and devoid of exaggeration. The fact that he chose as an encore Liszt's "Mignon" shows something of the artistic impulse of the man. There was more applause than gloved matinee audiences usually give.—Cincinnati Times-Star.

Richard Burmeister, pianist, proved himself a musician of high type by his playing of the concerto, an arrangement and orchestration of his own. His conception of it was thoroughly intelligent and marked by a strong individuality. He showed himself equal to the orchestra in crescendo and fortissimo. There is no mannerism in his playing—it is ennobled by its simplicity and directness. There is behind it always a lofty purpose, a conscientious motive and the endeavor of a student who has convictions. His playing of the opening cadenza and the fugato after the andante was brilliant. To be a virtuoso, in the common acceptance of that word, probably never occurred to Mr. Burmeister, but his playing has manliness and strength. As an encore he played Liszt's transcription of his own "Mignon."—Cincinnati Enquirer.

He has shown his instinct for the concerto style by a very masterly and effective condensation for two hands of Liszt's celebrated "Pathetic Concerto."—Toronto Globe.

Richard Burmeister, a young German pianist, made his Toronto debut at Association Hall last night. About 800 auditors were present last night, and Mr. Burmeister steadily grew in favor. After the last number, when the pianist asserted himself in his best known capacity as a Liszt interpreter, the audience paid him the unusual tribute of sitting their seats and demanding an encore.

He is a man of rarely poetic presence, fine artistic feeling and magnificent technical resource. He began with Beethoven's work. Mr. Burmeister's rendering was marked by precision and dignity; the clear manner in which he developed the themes and the solemn beauty of his rendering of the andante stamped him as an exceptional artist.

Two of Chopin's fragments, which he named preludes, were also served to display the performer's gifts of temperament. A sweet Mendelssohn number, "On Wings of Song," a dainty serenade by Moszkowski, and a transcription from his own pen of Weber's ubiquitous "Invitation to the Dance," were done with feminine lightness and grace. These qualities, supplemented by contrasting brilliance and strength, marked his playing of the transcription of Senta's ballad from "The Flying Dutchman" and Grieg's "Bridal Procession." A very thoughtful elegy and a sparkling caprice of his own composition, and a brilliant tour de force in Liszt's "Pester Carnival" completed a very delightful recital.

Mr. Burmeister's reappearance here will be looked for eagerly.—Toronto Mail and Empire.

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FOUR SPECIMEN ORGAN PROGRAMS

-OF-

CLARENCE EDDY.

(With Descriptive Notes.)

FIRST PROGRAM.

Concert Overture (new).....	Wolstenholme
Written for and dedicated to Clarence Eddy.	
Ave Maria (new).....	Bossi
Scherzo in G minor (new).....	Bossi
Pastorale, op. 19.....	Franck
Sixth Sonata, op. 86.....	Guilmant
Phantasie, op. 9 (n-w).....	Labor
On the Austrian Hymn.	
Serenade.....	Schubert
Arranged by E. H. Lemare.	
The Great Fugue in G minor.....	Bach
Romance in D flat.....	Lemare
Toccata in E, op. 149 (new).....	Bartlett

SECOND PROGRAM.

Chromatic Fantasia and Fugue.....	Thiele
The Seraph's Strain (new).....	Wolstenholme
Le Carillon (new).....	Wolstenholme
Sonata Pastorale, op. 114 (new).....	Wermann
Scherzo in F (new).....	Bossi
Impromptu (a la Chopin—new).....	Bossi
In manuscript and dedicated to Clarence Eddy.	
Morceau de Concert, op. 24.....	Guilmant
Prelude, Theme, Variations and Finale.	
Vorspiel to Lohengrin.....	Wagner
Arranged by Clarence Eddy.	
Finale, op. 31.....	Franck

THIRD PROGRAM.

Toccata in F.....	Bach
Air, with Variations (Posthumous).....	Mendelssohn
Sonata Pontificale.....	Lemmens
Concert Andante, op. 24.....	Peters
Prelude and Cantilena.....	Pierre
Chant du Soir.....	Bossi
Toccata.....	Bossi
The Holy Night.....	Buck
Fantasia Triumphant.....	Dubois
Composed for and dedicated to Clarence Eddy.	

FOURTH PROGRAM.

Toccata in G (new).....	Janssen
Elevation (new).....	Bossi
Noel (Christmas—new).....	Bossi
Fifth Sonata, op. 80.....	Guilmant
Dedicated to Clarence Eddy.	
Benediction Nuptiale (new).....	Hollins
Double Theme Variations.....	Rousseau
Dedicated to Clarence Eddy.	
Prelude Choral (new).....	Tebaldini
Intermezzo (new).....	Tebaldini
Concert Piece in C minor.....	Thiele

In these descriptive notes we eliminate the names of the old standard composers whose works are supposed to be known by the readers of this paper.

DESCRIPTIVE NOTES.

William Wolstenholme.—This concert overture was written last summer especially for Mr. Eddy, and is still in the manuscript. Mr. Wolstenholme is blind and resides in Blackburn, England. His compositions are numerous and strikingly original.

M. Enrico Bossi, director of the Benedetto Marcello Conservatory in Venice, occupies the leading position among organists and composers in Italy. He is a most prolific writer, and his compositions show not only a complete mastery of technique, but wonderful musical charm and originality. The "Ave Maria," op. 104, No. 2, and scherzo in G minor, op. 49, No. 2, are veritable gems for the organ.

Josef Labor was born June 29, 1842, in Horowitz, Bohemia. He resides in Vienna and has been blind since childhood. This "Phantasie" for organ on the "Austrian Hymn" was composed in 1895 by order of the Society for the Advancement of Science, Art and Literature in Bohemia, to celebrate the fiftieth jubilee of the Emperor Franz Joseph. It is one of the most remarkable examples of contrapuntal and scientific skill in existence. In a recent letter to a friend Mr. Labor says: "Every composer may have two kinds of pleasure; of the first he is certain; it is the pleasure he feels while

he composes his work. Oh, it is a sweet joy! The second is when the work is acknowledged by a great artist."

Edwin H. Lemare.—Although only thirty-three years old Mr. Lemare is one of the most popular and skillful of the London organists. He has held several important positions and is at present organist of St. Margaret's Church, Westminster.

Homer N. Bartlett.—The Toccata in E major, op. 149, is an original composition for the organ. It is dedicated to Dr. Gerrit Smith, of New York, and has recently been published by G. Schirmer. Mr. Bartlett is one of the most talented American composers and resides in New York.

Oskar Wermann was born April 30, 1840. He lives in Dresden and easily ranks among the best composers for the organ in Germany to-day. The "Pastoral Sonata" just published is his third work in sonata form for the organ.

Max Peters formerly resided in Charlottenberg, near Berlin, but is now in Russia. His Concert Andante, op. 24, is a fine example of the modern classical school, but was designed especially to display the solo stops of a modern organ.

Gabriel Piercé, one of the most talented of the young Parisian composers, was a pupil of César Franck, whom he succeeded as organist of St. Clotilde. From this position, however, he has recently resigned, and now devotes his entire attention to composition.

Paul Janssen.—This brilliant and effective Toccata is clean-cut and remarkably vigorous, and has its first hearing in America this season. Paul Janssen lives in Dresden.

Alfred Hollins, the famous blind organist, formerly of London, is now organist of the Free Church in Edinburgh. His little "Benediction Nuptiale" was composed for the marriage of two friends, whose joint initials he has ingeniously interwoven in the principal theme.

Samuel Rousseau, one of the leading musicians in Paris, is choir-master of St. Clotilde and professor of harmony at the Conservatoire. His opera, "La Cloche du Rhin," was produced with great success at the Paris Opera House last summer.

Giovanni Tebaldini is choir-master at the cathedral in Padua, Italy. In the "Prelude Choral" he has employed a Gregorian theme from the "Mass of the Angels." The Intermezzo belongs to the same opus.

Miss Lillian Carlsmith.

Miss Lillian Carlsmith has been making a tour through the South as the vocal soloist of the New York Ladies' Trio, and her success at every point has been marked. Below are a few of the press notices she received:

The star of the evening was Miss Lillian Carlsmith, whose first number was an aria from "Samson and Delilah," by Saint-Saens, the selection offering opportunities for her voice, a rich, pure contralto, powerful, and of wide range. The opportunities of the vocal selections were improved by Miss Carlsmith, who sings without fault. As an encore she sang "My Love is Like a Red, Red Rose," by De Koven. Her second number consisted of two solos by Bartlett and d'Hardelot, to which she responded with an encore, "Swedish Folksong," singing the words in German, and playing her own accompaniment.—Jacksonville Press.

Miss Carlsmith, the vocalist of the evening, gained general approval. She created a good impression. She has a fine, resonant voice of considerable charm, full and rich, and sings with assurance and great feeling. Her intonation is pure, and her style broad and dignified.—Galveston (Tex.) Daily News.

Of Miss Lillian Carlsmith much was expected, and it is safe to say none was disappointed. It is doubtful whether any singer has pleased Columbus concertgoers more than Miss Carlsmith. Certainly her attack is ready, her conception good, and her mezzo voce remarkably fine. Her range, too, is wide, and diction no less remarkable. Altogether what one might call a satisfactory artist from every standpoint.—Columbus, Ga., Enquirer-Sun.

Miss Carlsmith, who recently joined the New York Ladies' Trio, is such a superb addition to the others that the name should be changed to a quartet. "A Dream," by Bartlett, is a most beautiful melody in itself, but when it is poured forth by such an artist as Miss Carlsmith, it is no wonder that an appreciative audience gives an entertainer such a demonstration as last evening's. The

"Irish Folksong" was dedicated to Miss Carlsmith, and arranged for the trio by the composer. They rendered the melody exquisitely, the contralto's voice being particularly expressive in this.—The New Orleans Picayune.

Miss Carlsmith, the contralto, possesses a strong, sweet voice that has been well trained. One of the agreeable attributes of her singing is the appearance of perfect control and freedom of effort.—New Orleans Times-Democrat.

Miss Carlsmith, the contralto, has a beautiful voice, full, rich and sympathetic, and in her rendition of songs selected, showed great versatility.—Winston (N. C.) Journal.

Concert at the New York Institute for Violin Playing.

Ferdinand and Hermann Carri gave a concert Thursday evening, December 29, for the benefit of the Mount Horeb Society at Chickering Hall, and the following program was performed by pupils of the Messrs. Carri:

Quartet, for four violins.....	Dancila
Impromptu; March.	
Miss Rosa Ohla, Master Willie Monaghan, Master Philip Friedmann, Master Philip Moszkowitz.	
Mazurka, for piano.....	Meyer-Helmund
Miss Sarah David.	
Scene de Ballet, for violin.....	De Beriot
Master Charles David.	
Allegro, for two violins.....	Bach
Gavotte, for two violins.....	Bohm-Carri
Miss Theodora Lilienthal and David Pasternack.	
Song Without Words, for violin.....	Hauser
Mazurka, for violin.....	Wieniawski
Master Philip Friedmann.	
Pierette, for piano.....	Chaminade
Pas des Amphores, for piano.....	Chaminade
Miss Lucille Nowland.	
Fantasia Il Travatore, for violin.....	Singeele
Master Willie Monaghan.	
Fantasia Faust, for violin.....	Wieniawski
David Pasternack.	
Deuxieme Mazurka, for piano.....	Godard
Miss Helen Feermann.	
Navarra, grand duo for violins.....	Sarasate
Carl Brenner and Marcus Amsterdam.	
Concerto Militaire, for violin.....	De Beriot
Miss Ida Wanoscheck.	
Night Scene, for piano.....	Joseph Pasternack
Kujawiak, for piano.....	Joseph Pasternack
Joseph Pasternack.	
Fantasia Ernani, for two violins.....	Carri
Master Charles David and Master Isidor Moszkowitz.	
Fantasia Barbier de Seville, for violin.....	Alard
Miss Rosa Ohla.	
Ave Maria, for violins, piano and organ.....	Joseph Pasternack
Miss Midge Gilson, Miss Theodora Lilienthal, Miss Jennie Tim, Miss L. L. Porter, Miss Ida Wanoscheck, Miss Kate Kenney, Miss Rosa Ohla, Carl Schoner, David Pasternack, Carl Brenner, George Mallett, Marcus Amsterdam, Guyon Locke, Bernard Moszkowitz, Masters Charles David, Willie Monaghan, Isidor Moszkowitz, Philip Friedmann, Philip Moszkowitz, A. Rachnowitz, W. Ferton, Philip Paul and I. Shapree.	

The concert was well attended, and the performances of the students again manifested the excellent training they receive at the Messrs. Carri's institution.

Carreno's Arrival.

Teresa Carreno arrived in New York last Saturday, and will begin at once her tour through the United States. As has already been announced, Madame Carreno will play the Chickering piano in all her concerts and recitals this season.

She was in the warerooms of Chickering & Sons yesterday and tested five or six concert grands just from the factory. She expressed her delight to J. Burns Brown. Just before her departure she said: "I began my career with the Chickering piano, and it always brought me luck." Madame Carreno will play in Cincinnati next Friday night.

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begs to announce that he will resume Teaching after his return from Europe—about the beginning of January. Letters may be addressed to T. C. BOEKELMAN, 106 West 45th Street, New York City, or Miss BELLE SCRIBNER, same address.

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THE use and abuse of all the functions and powers of the human body should claim a large share of the intelligent attention of man; not of the specialist alone—the physician, the athlete, the artist—but of every being who carries a thinking and reasoning brain in nature's most wonderful living organism.

But is this actually the case? Even in these days of advancing thought and many sided growth as much attention given, in proportion to numbers, to the improvement of the human body and all its powers as is given to the improvement, for instance, of domestic animals? What an advance has been shown, of late years, in the case of horses and cattle! What superb specimens of brute creation are seen at horse shows, dog shows, county fairs! How rarely one sees, nowadays, even a cart horse that is not in good condition! How much money and time are devoted even to the comparatively useless pet dog that can only gambol about his master's feet and, perhaps, trot through the streets his fantastically trimmed surface that looks like a landscape garden done in shrubs and smooth lawns!

Do the owners of stock farms and of plenty of leisure give much attention to the perfecting, as far as may be, of their greatest possession, their own bodies, or the bodies of their children? Self improvement is not necessarily selfish. We should make the most of ourselves even for the sake of our friends, and surely it is the absolute duty of parents to develop all the possibilities of their children. True, most men try to keep themselves comparatively healthy, and more or less time is given to various forms of physical culture. But in the case of the valued horse or dog it is not only a general excellence which is sought, but no detail is overlooked: his form is scrutinized, his habits carefully trained, his food most strictly chosen and measured. In the case of the horse his form and his gait are the subject of attention from the time he is a colt. His form is himself; his gait is the use which he makes of himself—his legs are his *raison d'être*—and these must be of the best.

Now there are two corresponding points in the physical life of man which might receive with benefit much greater attention than they do: his form and one of the forces which distinguish him from the lower animals—which are his *raison d'être*. I refer to the way in which he carries his head, and the way in which he uses his voice. His head, surmounting his body, is himself; his voice is, to a greater or less degree, the use which he makes of himself—and these should be of the best. A graceful, erect form and a pleasant, refined voice, are far more acceptable to sight and hearing than a stooping, slouching figure and a rasping, coarse voice.

How many people consider whether they are doing the very best that is possible in these two particulars—not only what they are doing for themselves, but what they are offering to their friends in the way of form and expression—whether they are not actually annoying them by awkward sights and unpleasant sounds? Many men seem to carry their heads, not on the summit of the spine, but superposed upon the breast bone, making a nearly straight line run vertically up the front of the figure instead of up the back, from waist to head. In these cases the back at the shoulders presents an outward curve and the chest is flat, whereas the back should be straight and the chest curved outward and broadened. Such figures as these are seen constantly, not only among the aged and those who have long been obliged to bend over at their work, but among the young of all ages and classes, who have positively no excuse for such stooping.

Some children, especially boys, are allowed to grow up hanging their heads forward in a most ungainly manner. The habit of bicycle riders to bend their backs into bows has often been commented upon; but apparently they care neither for the appearance nor for the injury to the health. And habitual stooping is an injury to the health; it lessens the capacity of the lungs to expand, and these should not be compressed into the smallest possible cavity.

The remedy for all this is simple. It requires, however, observation, thought and effort. First, notice how awkward the figure is that curves out backward instead of forward; then think frequently, constantly, to make a straight back. What is wanted is not, as some phrase it, to "keep the shoulders back," but to keep the neck back. The shoulders are already back—perhaps too far back—the trouble is that the spine above the shoulders bends forward and so carries the head forward. In this way, the stature is lessened; for the head, to be as far as possible from the ground, must be carried at the end of a straight and not a bent spine. Parents and teachers should remind children to hold the neck back and make themselves as tall as possible; to hold the chin down, not to poke it out or up; to keep the shoulders over the hips and the ears over the shoulders, in a vertical line. One can help a child to take this position by putting the hand on his chin and pushing it backward.

Some parents, noticing the habit of stooping in their children, send them to a gymnasium, to a drill, to a military school. Such remedies are not always effectual, because they are neither sufficiently specific nor sufficiently constant. The attention needs to be directed specially and very often to one point—the neck. In the gymnasium the child develops flexibility of muscle; but as he spends his time there in twisting himself into unusual shapes the exercise has no special bearing upon the straightening of the figure. Military drill is somewhat better, for in this erect carriage is at least theoretically required; but practically many positions are assumed which encourage a bent neck; and as an actual fact, boys may go to a drill for months without showing any improvement in figure. The desired object can be much more surely attained by the constant reminder: "Hold the neck back and look tall."

So much for our form. Now, for our expression, or rather our means of expression. A good deal has been said and written lately on the subject of the speaking voice, especially regarding the harsh quality of the voices of American women; but the writer has not yet seen anything which suggests an adequate remedy for this defect. All who have written on this subject more or less resemble the writer who calls his article, "Why the American Conversational Voice is Bad." They insist that it is bad; they describe how it is bad; but they do not say why it is bad. The thing needed is first to describe the cause of the evil, and then to show how the cause can be removed; in other words, to prescribe a definite, practical remedy.

Educational journals have begun to point out the fact that many classroom teachers fatigue their voices by a wrong use of the vocal organs. On writer thinks that the main difficulty lies in not breathing sufficiently with the lower part of the lungs, and adds that the secret lies in three things, viz., "To speak slowly, to speak with careful articulations, and to make all effort at the waist." I contend that all these three things combined do not necessarily affect the quality of the voice, which is the main consideration; and that, on the other hand, a pure, easy and agreeable tone can be attained with no attention to any of these things. I fully agree with this writer in thinking distinct articulation and deep breathing most

important in the general effect upon speech as a whole, but I wish to emphasize the fact that it is impossible that either of them can have any direct effect upon tone quality.

Let us first consider slow speaking. It is claimed that this arrests attention and is a saving of nervous energy. No doubt slow speech is most wise and effective at times; but it would soon lose its novelty in a school room, where children need to be kept on the alert. Is a public speaker any more attractive because his manner is slow? In the schoolroom the secret of power lies in holding the children's attention, and this cannot be done when the active little minds and bodies have time enough to sandwich any digressions between the teacher's words. Quick speech is not necessarily hurried or nervous speech; it is only wide-awake speech.

The second recommendation, careful articulation, is indeed a wise one; and it is just here that much nerve force can be saved. But articulation has no more to do with tone itself than the shape of a piece of wire has to do with its thickness and quality. You may take a straight piece of wire and bend it into various shapes, and it will still be wire of the same size and material. Articulation is bending or jointing; and the same tone may be held on a mere vowel or pointed into many different words without changing its quality at all. One can articulate most correctly and distinctly in a very rough and unpleasant voice; while again one can use a beautiful tone with very indistinct articulation. Some public speakers, particularly some Episcopal clergymen, who "intone the service," roll out their ovices in most smooth and mellow tones with such imperfectly formed consonants that their hearers are puzzled to understand them. Careful articulation is certainly one of the secrets of talking agreeably and intelligibly, but it is only the shape, not the material of expression. Fatigue comes to the voice more from wrong conditions in its production than from what is done with it after it has been produced.

Deep breathing, or "effort at the waist," is full and therefore true breathing; but the author referred to does

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not describe how it can be learned; and, after all, the breath is only the source of tone, not the tone itself. Deep breathing can be learned in a very simple way. Press the backs of the fingers upon the ribs, half way between the armpits and the waist; then, at every inhalation expand the lower ribs in such a manner that the hands are distinctly pushed outward. At every exhalation the ribs must sink in again, and the hands must feel this also.

All this does not reach the point of chief importance—the material of all speech. Neither does another article, which complains of many defects in our voices, instancing "a recitation in rhetoric in one of our women's colleges." The writer takes pains to say that he will "not seek here to indicate fully the causes of these numerous phonic defects." But why should he write at all on the subject if he has nothing to offer that will be of any practical value to the public? Continual criticism is not all that we need; to render this criticism of real value it should be accompanied by such practical advice as may, in the end, disarm criticism. The same writer deplores the fact that we "neglect scientific training." Now, the training that we need is not of necessity scientific training. Science has as yet thrown very little light upon vocal physiology. We want training that is simple, specific, practical. It is not of the least consequence whether teacher or taught understands the operation of the laws of science in the throat so long as artistic and satisfactory results are attained. Artistic and satisfactory results in the speaking voice consist in the ability to use it without fatigue, without effort, and without any rough, rasping, piercing, nasal or husky quality. The voice should be free, clear, smooth, simple, unmixed with extraneous, uneven, false excrescences clinging to the tone itself. Some of these roughnesses may be due to too prominent harmonics; but of what consequence is the scientific explanation?

Now, it is a fact, capable of positive demonstration, that when the larynx (the part of the throat in which the voice originates) is raised as much as possible and the walls of the throat above are contracted—squeezed together—the voice becomes rough and unpleasant. When the larynx is kept low and the throat is relaxed the voice becomes more smooth, clear and refined. The throat then forms a better sounding board, there is more space for the tone to vibrate and more resonance is obtained. The desideratum is an open throat, not a squeezed throat. The way to attain it (I do not attempt scientific description) is to try to speak as low down in the throat as possible and to stretch the throat open as in yawning. Avoid trying to send the tone to the top of the head or through the nose; but let it come directly forward, toward the front teeth. Do not speak through the teeth, but keep the teeth somewhat apart. If a smooth, pure tone cannot be attained immediately by trying to stretch the throat open, practice speaking and reading in a loud whisper, sending plenty of breath through the throat while trying to hold it open.

There is one serious mistake which has been made, so far as I am aware, by everyone who has undertaken to give any advice about the speaking voice. We are told that the voice is frequently pitched too high—that a lower tone should be cultivated. Nothing could be a greater error. If there is anything which is absolutely spontaneous and unconscious it is the pitch and inflection of people's voices in ordinary conversation. To make any effort to change this would only produce unnatural utterance, with

no consequent improvement in tone quality, except a temporary elimination of certain defects, which are heard more in high tones than in low ones; the cause of the trouble would not be removed. We must use high tones in speaking. Speech would be woefully monotonous without them. We ought not to try to avoid them but to recognize their value and to devote special attention to them. Let not the reader confound the terms high and loud. By high is not meant a loud tone, but a tone of many rather than few vibrations, like the sounds made by striking the keys at the right hand of the piano rather than at the left. No voice is shrill or piercing because it is high. The sweetest and most refined voices are often naturally pitched high, especially among women and children. Little children's voices are always high, and the worst injunction that can be given to a child is "Do not speak in such a high key." Neither is a voice necessarily unpleasant because it is loud. Loudness intensifies unpleasant qualities and is often their immediate cause; but this is owing to existing conditions, which can and ought to be changed. Every one needs to use a loud tone occasionally, and he should learn to make it a pleasant one. The reason why an unpleasant voice sounds more rough and shrill on the higher tones is because the throat is generally contracted more as the scale is ascended. This throat contraction brings wrong muscles into play and hampers some that should be freely used. Any effort to speak loud causes excess of strain, or forcing of the voice, and consequent fatigue. This effect is evidently referred to, though it is not described, by one of the above writers as the "throat-clutch." When a person who has used his voice in this way begins to relax his throat and speak without the old forcing he generally finds his voice very weak, and the only thing to do is to take some trouble to strengthen the right muscles and the right tones. Instead of confining all efforts to the low tones, which have been comparatively little abused, he should devote special attention to the medium and high tones in order to equalize the whole compass.

Let the exercise then be this: First speak or read in a loud whisper, using more breath than is necessary, because this helps to relax the muscles, trying all the time to stretch the throat open as in yawning; next, speak in a high tone that is just audible, but still quite breathy and husky, like a whisper; afterward increase the loudness of the tone and use less breath—that is, do not waste breath—use only what is necessary, turning it all into tone. In time the voice will grow strong and clear without forcing or strain. The two things to be remembered are, first, to speak low in the throat, to stretch the throat open, to speak in a smooth voice (all of which mean the same thing), and, second, to pitch the voice high rather than low. As these effects must at first be attained with some exaggeration, many people feel that they produce affectation. Of course they produce a change in the accustomed use of the voice, but if the ordinary voice be so rough and unpleasant that any improvement sounds affected, surely this is additional proof that some change is very desirable. Conscious and perceptible effort there must be, but if this effort be persistently made the improvement will soon become so habitual that there will be no affectation about it. On the other hand, while affectation is under no circumstances to be desired, this very charge of affectation tends to prove that the thing affected—a high tone—is really very much desired, for who has not noticed that when a woman sets out to be affectedly polite she always pitches her voice

high? The effort to speak high is not a repression of spontaneity, but an encouragement of it.

The question whether the cultivation of the singing voice improves the speaking voice is an important one. It cannot, however, be answered by a decisive yes or no. There are many singing teachers whose lessons do not in the least benefit the speaking voice. Some people sing most delightfully and speak most annoyingly. But without doubt singing lessons can and should be turned to direct account in the use of the speaking voice. All the middle tones are used for both speech and song, and any training that improves and strengthens these tones should have its effect on both.

There is a statement made by one writer to the effect that "in large cities where women live for the most part indoor lives, their voices are sweeter and clearer than in the country." I am inclined to controvert this opinion. My observation has tended rather to prove the contrary, and I think that, so far as outward causes affect the matter, the noise of cities renders voices harsh, because it induces greater effort to speak louder than the untrained voice will bear. The rasping tone is a carrying, piercing tone, and many people, especially women and children, feeling that their voices are drowned by street noise, contract the throat on purpose to throw into the voice the piercing quality that will be heard above all else. They do not do this consciously and deliberately; they do it instinctively. A sweet-voiced woman will frequently use quite unpleasant tones in a noisy vehicle.

Ungainly figures and shrill voices are a real annoyance to the artistic eye and the sensitive ear. And they are quite unnecessary. There are so many points in a man's physical being that he cannot alter or improve that, in these two where he has an option—his form and his means of expression—it seems as if he ought to be only too glad to make an effort to render himself more pleasing to his friends. Adults who wish to improve in these respects should ask their friends to remind them to "hold the neck back" and to "open the throat and speak in a smooth voice," while parents and teachers would confer a great benefit upon future generations by watching in the same way the children under their care. At present whole roomfuls of children recite their lessons in a screaming, strident tone, while their teachers encourage them in so doing by using their own voices in the same way. All this can and ought to be changed. It is perfectly easy to make children understand how to improve their voices and to be willing to do it. But of course it all depends upon the teachers, who must first learn to improve their own voices. Association and example are immensely powerful here. Children imitate the voices of their elders and companions, and even a servant girl with a most shrill or nasal voice will often, after living for some months with a family who speak in refined, smooth tones, unconsciously imitate this quality of tone and change her voice entirely.

The great prevalence of the unpleasant voice, even among cultivated people, has been of late frequently commented upon, and at last one writer has said in despair, "We are so accustomed to the annoyance that we take its necessity for granted and finally cease to notice it." But we have not all ceased to notice it, by any means. Let us hope that everyone will endeavor to notice it more and then to remedy it, and that it will soon be easier than it now is to imagine an afternoon tea where the voices are clear and melodious." This "function" will then indeed "be stripped of half its terrors." EMILIE CHRISTINA CURTIS.

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Symphony Concerts for Young People.

THE third concert of the series arranged by Frank Damrosch for young people, took place last Saturday afternoon in Carnegie Hall, and proved more interesting than either of its predecessors. Beethoven's Eighth Symphony was the principal work played by the orchestra. Frank Damrosch's attempt to illuminate the work by a verbal exposition did not disclose any hidden beauties. The audience would have enjoyed it as keenly had no explanatory comments been made as to its meaning. Arthur Whiting, the pianist, was the soloist. He played the following dainty pieces by Robert Schumann:

Jägerliedchen (Hunting Song).
Reiterstuck (The Rider's Story).
Melodie (Melody).
Kleine Romanze (Little Romance).
Frohlicher Landmann von der Arbeit zurück kehrend (Happy Farmer Returning from Work).
Traumerei (Dreaming).
Ritter von Stecken pferd (Knight of the Hobby-Horse).
Hasche-Mann (Catch Me if You Can).
Kind in einschlummern (Slumbering Child).
Ende von Lied (End of the Song).

These small works, none of which called for much technique, were interpreted in a scholarly and poetic way by Mr. Whiting, who disclosed most admirable qualities. He showed a thorough understanding of the romantic and joyous character of the compositions.

The fourth concert of the series will be given Saturday afternoon, January 28.

Tour of the New York Ladies' Trio and Lillian Carlsmith, Contralto.

The New York Ladies' Trio, consisting of Dora Valesca Becker, violinist; Flavie Van den Hende, 'cellist, and Celia Schiller, pianist, has just returned from an extraordinarily successful tour of several weeks through the South, on which they were accompanied by Miss Lillian Carlsmith, the contralto. This tour has proven such a hit that Remington Squire, the manager of these artists, is arranging to send them out for another trip within a few weeks, this time going to the North and West.

A few criticisms from some of the leading Southern cities are here presented:

Of the many distinguished artists who have informally entertained at the Press Club, last night's surprise, by common consent of all who heard the program, stands out pre-eminent, considered in its entirety.—New Orleans Times-Democrat, December 14, 1898.

Last night there occurred what was probably the most important musical event of recent years in Columbus.

The occasion was the appearance of Dora Valesca Becker, violinist; Flavie Van den Hende, 'cellist; Celia Schiller, pianist, comprising the New York Ladies' Trio, and Lillian Carlsmith, contralto, before an audience that for size and brilliance stamped it the success of the season.

It would be difficult to decide as to wherein the altogether charming trio excelled, whether in soli or in ensemble; suffice it to say that all artistic requirements were more than met. But what else was to have been expected? To summarize: Miss Becker is a violinist worthy the name; purity of intonation, breadth, double stopping, harmonics, all are satisfying. Miss Van den Hende's superb tone in the Handel Largo and accuracy in the Tarantelle were what one would expect from such an artist. Miss Schiller? Well, Miss Schiller is an artistic host, and nothing short of it. And it is doubt-

ful whether any singer has pleased Columbus concert-goers more than Miss Carlsmith. Much was expected, and it is safe to say none was disappointed. Certainly her attack is ready, her conception generally good, and her mezzo voice remarkably fine. Her range, too, is wide, and diction no less remarkable. Altogether, what one might call a satisfactory artist from every standpoint.—The Columbus Enquirer-Sun, December 8, 1898.

The first number of the Star Course, the New York Ladies' Trio and Miss Lillian Carlsmith, scored a success at the Auditorium last evening. Each performer evidenced that she was an artist in her role—Miss Celia Schiller, pianist; Miss Dora Valesca Becker, violinist; Miss Flavie Van den Hende, violoncellist, and Miss Carlsmith, contralto. Frequent encores attested the appreciation of the audience. Of extraordinary merit were the performances of the pianist, Miss Schiller, who possesses an exquisite touch.—Salem Daily Sentinel, December 2, 1898.

Last evening the Quartet Society gave their second musicale of the season. The assisting artists were the New York Ladies' Trio and Lillian Carlsmith, contralto, and each and every participant did splendid work.

The solo work of all the ladies was good. Little Miss Schiller played Rhapsodie No. 12, by Liszt, in a remarkable manner, and showed a very intelligent interpretation and a forcible rendition of the fortissimo passages. At times her work was as delicate and as pretty as a music box.

Miss Dora Valesca Becker is an artist, her playing powerful and her technique very fine indeed. This lady certainly gave the audience a treat and they showed their appreciation by giving her an encore at each appearance.

Possibly the song in which Miss Carlsmith appeared to advantage was in the Irish Folksong, by Arthur Foote. In this the accompaniment was furnished by the Ladies' Trio, the music being arranged for them by Mr. Foote himself. In this Miss Carlsmith's voice was very pleasing. Miss Carlsmith has a very fine stage presence, and is really a beautiful woman.

Possibly the artist who seemed to please most was Miss Van den Hende, the 'cellist. She is decidedly the best heard in Galveston since 1893. While, of course, she cannot play as powerfully as some of the male artists we have listened to here, yet in finish and purity of tone she excels them, and last night the Gavotte by Marie was played by request from numerous people in the audience.

Taken altogether, this was one of the very best musicales ever given by the society.—The Galveston Tribune, December 20, 1898.

The New York Ladies' Trio, which appeared at Winthrop College Friday evening, met with a very cordial welcome, and from the very first number became favorites with the audience.

The trio is assisted by the prima donna contralto Miss Lillian Carlsmith. She has a magnificent voice, and her stage presence is most charming.

Each member of the trio is an artist, and the performance of Miss Becker upon the violin, Miss Van den Hende upon the 'cello and Miss Schiller upon the piano brought forth hearty encores.—Columbia (S. C.) State, December 5, 1898.

Wesleyan Chapel was filled to its utmost capacity last night by one of the most cultured and representative audiences ever assembled within its walls, the occasion being the third of the Lyceum course.

Much had been written about the New York Ladies' Trio, and much was expected of them. That the entire program more than met the expectations of the audience can be said with absolute truth. The first number set a standard which was sustained throughout.

Miss Schiller's interpretation of Chopin was singularly clear and conscientious, yet distinctly individualized and original. It is not often that a woman interprets Chopin so satisfactorily.

Miss Carlsmith, who occupied the difficult and responsible position of the only vocalist on the program, is endowed with a voice of great power and resonance, being particularly fine in the middle register.

As a violinist Miss Becker held her audience from the very first

note, and won deserved applause, not only by her artistic and finished but for the soulfulness of her playing.

Miss Van den Hende's 'cello solo fully came up to the high standard set by her associates, and was, in fact, one of the gems of the program, which deservedly won a recall.

Taken altogether, there has not been given in many seasons a more thoroughly satisfactory entertainment than that presented by the New York Ladies' Trio, and the Macon Lyceum is to be congratulated.—Macon Telegraph, December 7, 1898 (Spartanburg, S. C., concert).

Whether in concert or as soloists, the trio exhibited great skill and training, charmed the audience as it seldom is charmed by sweet sounds, elicited most hearty applause and held all spellbound until the last note died away. Miss Carlsmith has a wonderful voice, sweet, clear-toned, full of sympathy, exceedingly touching in the lower notes, very wide compass and thorough training.—Charleston News, December 7, 1898.

Park Opera House was well filled with lovers of music last evening to witness the brilliant entertainment of Miss Carlsmith and the New York Ladies' Trio.

The entertainment was given under the auspices of the Jacksonville Lyceum, which has succeeded in bringing some high class entertainments to this city, the New York Ladies' Trio being among the best in the country.

The program consisted of classical music that was thoroughly enjoyed by all who had the pleasure of listening to it.

Beginning with a trio by Godard, which was a brilliant selection, and ending with a trio by Sternberg, and a tout ensemble, Irish Folksong, by Foote, written for and dedicated to Miss Carlsmith, the program throughout was enthusiastically received by all present.—Jacksonville (Fla.) Metropolis, December 6, 1898.

Press Clippings.

Have you seen THE MUSICAL COURIER's latest National Edition? It is a wonderful production and reflects in a way the immense interest taken in music all over the country. Among the many interesting papers presented is a History of the Opera in America, with statistics. There are hundreds of illustrations of prominent musicians and the whole thing is beautifully gotten up.—Toledo (Ohio) Sunday Commercial, December 18.

THE MUSICAL COURIER chronicles the advances of music in New Haven in its Christmas number. Thomas Shepard writes that when organist of the Center Church in 1866, the playing of the "Hallelujah Chorus" on the organ caused him to be censured by the church society, who met to consider the doings of their organist. He was said to be "blaspheming the sanctuary with frivolous and unseemly music and particularly with the wicked secular tune which he played on the previous evening." This "wicked secular tune" is the revered "Hallelujah Chorus" from "The Messiah," and this only thirty-five years ago!—Toledo Sunday Commercial, January 1.

A handsome and really valuable publication is THE MUSICAL COURIER, of New York. It is the Second Section—the first having been issued in July—of what is claimed, and with no little justice, to constitute a musical magazine of perpetual reference. It consists of a series of articles on the musical standing of all the principal American cities, with photos and brief sketches of the leading exponents of the "divine art." There are articles on voice production and training, and on a number of kindred subjects, and among other literary contents are sketches of Americans who reside in the capitals of Europe, Mark Twain, who is now in Vienna, being singled out for a specially appreciative notice. The number is handsomely printed on excellent paper, with a profusion of first-class engravings, and how it can be sold for 10 cents a copy is a mystery to us. It is printed by the Blumenberg Press, New York city, and all local musicians should have a copy.—St. John's, N. F. Evening Herald.

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TITUSVILLE.

TITUSVILLE, Pa., December 23, 1898.

WE were favored on Monday evening last by a visit from the Pittsburgh Orchestra of seventy members, conducted by Victor Herbert.

With the exception of the "Tannhäuser" Overture, I could find nothing to criticize in the reading of this program. The shading was finely done, the different instruments blending in a harmony which was exquisite.

Our Women's Club is doing a great deal for the advancement of music here. At the last meeting a poem of Heine was read by one of the members, followed by a piano solo by MacDowell, played by Miss McKelvy, which illustrated the meaning of the poem. A sketch of Dudley Buck's life was then read, after which a quartet sang his Concert Waltz.

One of the features of this club is a choral society of fifteen or twenty members, which is beginning to do some good work. After the holidays our Woman's Club will resume its weekly club classes in music, which proved so interesting and beneficial last year.

MARSHALL.

Max Bendheim.

Max Bendheim, the well-known vocal instructor, of this city, who has had so much success with a number of his pupils, of which Miss Zetti Kennedy, the popular young soprano, is one, is to be greatly complimented on the success which this young singer is winning. The following is

a letter from Joseph Poznanski, the organist of St. Leo's Church: "I beg to offer you the expression of my thanks for the truly artistic manner in which you sang the music at St. Leo's last Sunday. I am sure that the congregation of St. Leo's will never forget your superb rendering of Haydn's 'Imperial.' Father Ducey told me that he was much pleased with your successful effort."

Miss Flavie Van den Hende.

As a member of the Ladies' Trio of New York, which has been touring the South with great success, Miss Flavie Van den Hende, the violoncellist, won praise from the newspapers in every city in which she has played. Below are some of the notices she was given:

Miss Van den Hende's violoncello solo fully came up to the high standard set up by her associates, and was, in fact, one of the gems of the program, and deservedly won a recall.—The Telegraph, Macon, Ga.

I especially liked Miss Van den Hende. She is evidently a fine violoncellist, and in the Berceuse, by Godard, her tone was beautifully broad, rich and pure, while in Popper's Tarantelle she displayed magnificent execution and brilliancy.—The Listener, Macon, Ga.

Possibly the artist who seemed to please most was Miss Van den Hende, the 'cellist. She is decidedly the best heard in Galveston. While, of course, she cannot play as powerfully as some of the male artists, we have listened to here, yet in finish and purity of tone she excels them, and last night the Gavotte by Gabriel Marie was played by request from numerous people in the audience.—Tribune, Galveston, Tex.

Miss Van den Hende proved herself to be a grand violoncellist. She was splendid in the trio selections and a most finished soloist. Her bowing was admirable and her magnificent tone, in fact, a singing tone, exquisite. She played with magnificent expression.—Galveston Daily News, December 20, 1898.

Miss Van den Hende, the 'cellist, bore the burden of the work of the trio, and proved herself an artist of much merit. She played

well the numbers allotted to her, her bowing being strong, while her color and delightful phrasing enhanced the natural beauties of the compositions assigned to her. For the Godard Berceuse she substituted "Simple Aven" of Thomé, which was played with a delicacy and expression that delighted. She is the happy owner of a beautiful 'cello, which has a peculiar, soft, singing tone, and which was much admired last night.—Daily Picayune, New Orleans.

Miss Van den Hende's work on the 'cello reminded one of Victor Herbert's mastery of the instrument. She played in fine style and with good expression.—Times, Richmond, Va.

Ion Jackson's Recent Successes.

At a song recital in Columbia, S. C., Ion Jackson scored a great success. The following letter to him was written by the dean of the College of Music in that city:

DEAR SIR—I wish to thank you for the great pleasure your recital has given us. It has been a rich treat, and it will remain as such to us. * * * I have heard only words of highest praise on all sides, and I can assure you that you have won a warm place in the hearts of our people.

Wishing you abundant success, I remain,

Very respectfully,

AUGUST GEIGER.

At the production of "The Messiah" by the Mozart Club of Pittsburgh, December 30, Mr. Jackson sang the tenor part. Here are a few notices clipped from Pittsburgh newspapers:

At the opening of the oratorio Dr. Jackson gave an idea of the excellent work he would do. His voice is a sweet, religious tenor of rare excellence. His work in singing "Every Valley," the first air, has never been excelled here, and won him unstinted applause.—Pittsburgh Times.

Ion A. Jackson has a fine voice, and he used it well. He was greatly appreciated by the audience.—Pittsburgh Post.

All the soloists acquitted themselves well. Dr. Jackson has a full, rich, voice, especially fitted for oratorio work.—Pittsburgh Dispatch.

Mr. Jackson has a sweet voice and rendered his share of the oratorio most acceptably.—Pittsburgh Commercial Gazette.

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Wagner.

THE lately published "Erlebnisse mit R. Wagner" of Wendelin Weissheimer introduces its readers to the life of the fifties and sixties, the romantic circle of Liszt, the struggles of Wagner and the restlessness of Hans von Bülow.

Weissheimer's first introduction to Wagner was by a letter from Schindeldecker, the Darmstadt conductor. He set off for Zurich, where Wagner then was living under the protection of Wesendonck. The visitor was told to call the next day, and then he was received by Minna Wagner. Minna tried to make the time pass pleasantly; she lamented "Richard's" absence, he was so hard to find when he was not at work; he was running about; he had been busy all the morning with Härtel, the Leipzig publisher, about "Tristan and Isolde," and had given him the first act of the opera. Then, as Richard did not turn up, Minna suggested that the young man might, perhaps, find him in his usual walk. He met him very soon. Wagner had a light summer suit and an open umbrella, and asked his visitor to walk back with him. They sat down at a table in the garden, whence there was a beautiful view over the lake. Wagner spoke in high praise of Schindeldecker and the manner in which he had produced "Tannhäuser" and "Lohengrin" at Darmstadt. He could not sufficiently wonder at the fact of his operas having "so much success." When Weissheimer spoke of the marvelous orchestral effect of "Lohengrin" Wagner looked sadly at him, for "he had never heard the work performed and had no hope of hearing it."

Weissheimer then turned the conversation on Liszt and his conducting of "Tannhäuser" at Leipzig, and when he reported that three appearances of Elizabeth between the hero and his persecutors had been reduced to one, Wagner exclaimed, "There he did wrong!"

The tête-à-tête was interrupted by the coming of Tichatschek and Tausig. The former talked about the terrible Leipzig capellmeister. "When I want to atone for my sins, I go to Leipzig and sing in opera under Riccini."

A parrot now began to sing a common Swiss song and Leporello's opening air, "Notte e giorno faticar," which it did very well. Minna Wagner, with an air of pride, said, "That is my work; I taught him everything," to which Richard added, "You see, my wife has started a conservatory."

Tichatschek began to speak of the first performance of "Rienzi" at Dresden, and how, although it lasted till a very late hour, the public showed no trace of weariness.

Wagner—"Thanks to you for that, especially as you were in such a fine condition. Otherwise the venture might have turned out a failure. Consequently, important cuts were made for the second production."

Tichatschek—"Cut that I suppressed before the beginning of the performance."

Wagner—"To my great annoyance. I was seized with absolute consternation when the musicians told me that the sheets of paper which had been placed over parts of the score were removed. It might have caused the greatest confusion."

Tichatschek—"No fear of that, with our famous Dresden orchestra. I had told you before, 'I will not cut anything, it is too heavenly,' and still you went on making the most cruel cuts."

Wagner—"They had been ordered, and ought to have remained under all circumstances. I was in a rage when I came on the stage at the first entr'acts to speak to you. You got out of my way. When I caught you at last and shouted, 'Do you, then, want it to last to-night till half-past one?' you came back at me with your, 'I'll not cut anything, it is too heavenly,' and there stood I disarmed, all my anger gone. I could have fallen on your neck."

Tichatschek—"And you did it, too, after the performance, when you saw that I was right."

All this conversational play went on in the best of temper, and very rapidly.

Weissheimer, after Wagner's return from exile and during his residence at Biebrich, had many opportunities for observing his work on the "Meistersinger." Wagner would only work at the piano, he wanted to hear the actual sound. He let the cover of the piano project over the keys, so that he could conveniently write on it, while his left hand, below, struck some chords, or, with both hands, he made it all clear to himself. He then put it on paper; he worked slowly, but what he had once written he never changed. The instrumentation was done so much easier and quicker, as his sketches were so full that they resembled an arrangement for the piano. Wagner's opponents have always reproached him by saying that reflection predominates in his work, naïveté never.

Weissheimer takes the opposite view. During the first sojourn at Biebrich he often heard Wagner humming, a motive which afterward turned up as the opening bar of the "Meistersinger." On the following day he showed to

his friend—Weissheimer was capellmeister at Mainz—the development of the first motive and also the second in E and the trumpet passage of the "Meistersinger." He wrote the introduction before he wrote a note for the text, and the surprising thing was the lucky accident that the words of Walther's "Preislied" exactly fitted the melody of the second theme.

A Forgotten Concert Air.

WHEN in former times singers appeared in concerts they avoided choosing for their piece de resistance music outside of their regular operatic repertory. The public enjoyed the pure "art of singing" in a concert because no bywork of any kind distracted the hearer's attention. When engaged for concert work the singers were bound to do their best as vocalists.

Besides the regular army of opera singers there have been at all times singers who appeared exclusively on the concert stage, and to such artists any new composition in the style of "grand air" was most welcome. The ambition of composers was aroused to write music for such singers and literature consequently shows quite a respectable number of works of this class. Composers of operas after wrote as an appendix to some scene an "aria" to give a favorite singer one more chance for a brilliant exhibition of vocal skill.

Who does not know what a productive composer Mozart was in this style of music? He not only wrote brilliant airs for sopranos, but also for tenor and bass voices. No concert program in our days reminds us of the existence of such music. No singer ever dreams of selecting a concert air of Mozart for a debut. To sing Mozart's music is an almost forgotten art. Singers do not study it, teachers do not teach it any more, because it is "out of fashion." One excuse for neglecting or ignoring Mozart's airs may be found in the form of the compositions. The many repetitions of which the classical form approved become tedious to a modern audience.

But why not cut such compositions shorter? If then some clever musician would undertake to write an orchestration, using the copious means of the modern orchestra with good judgment and discretion, it might be brought about that singers would consent to include in their repertory some legitimate concert airs.

Besides Mozart's airs there are a number of Carl M. von Weber's compositions worthy to come to the notice of our concertgoers. Weber wrote six such airs, among which the "Scena ed Aria d'Atalia" is the most effective one. It was written in 1811 for the celebrated singer Madame Beyermann. Rochlitz, the famous Leipzig critic of those times, comments on the composition in the highest terms.

In the opening recitative (andante, C minor) Atalia feels her imminent danger; her mind is disturbed by dreams of disaster; her strength to deal with the struggle seems to fail her. The second division of the recitative (allegro) resounds with Atalia's awakening spirit; she resolves to throw off her undignified lethargy. A characteristic modulation, during which Atalia exclaims: "O, Gods! I cannot," leads into the adagio movement (A flat). To the strains of a noble melody Atalia's words of lament resound. Could the first motive of this adagio have run

across Schumann's mind when he wrote his song: "Thou Art So Like a Flower"?

The third movement (allegro vivace), in E flat major, is divided into three distinct parts. The first part, marked by a modulatory turn into B flat major, concludes in E flat major, and an interlude of four measures, leads to the second part, C minor. Weber has used for the middle section of this movement partly words from the adagio text, partly from the initiatory recitative. The music illustrates the sufferings of Atalia in a most simple manner, in low tones, with subdued force, but carries the situation to a tremendous climax when Atalia exclaims: "O Gods, I cannot!"

Again Atalia seems to gain courage. A quick modulatory turn in E flat major marks the beginning of the third part, which develops into a most effective finale. It is only the finale, forty measures, where some brilliant passages call for technical skill; but they are of simple construction and the descending chromatic scale, running through two octaves, may be considered the only difficulty. The vocal part demands a compass of two octaves.

The music is not written according to a conventional scheme. The usual repetitions within a regular number of measures are missing and we observe recurrences of certain sentences or phrases, when such reminiscences refer to a former situation. But the music never gives the impression as if written for the sake of "making music." As an instance of Weber's fine intuition for keeping sight of the dramatic situation it may be mentioned that the exceedingly beautiful adagio only contains twenty-eight measures. The last movement is more extended in form and terminates with Atalia's stern resolution to face her enemies, "Resolviti Atalia!"

Weber's instrumentation shows flutes, clarinets, horns, bassoons, trumpets, drums, violins, violas and bass, calculated to be practicable for small orchestras in minor towns. If I recollect rightly, Franz Lachner wrote an orchestral accompaniment on a larger scale than the original. But an air of such calibre should be considered worthy of being taken up by singers as a concert piece. May not, then, some musician of the present day feel called upon to write a modern instrumentation and save this excellent work from oblivion?

Concert singers are rare birds. Almost without exception, operatic singers command the concert stage. But how often are they a failure! Have we not among our native singers some who would and could do good work performing concert airs or scenes composed especially for concert purposes? Have our composers not material of that kind in their maps, ready to spring into life? I noticed in one of the music catalogues the publication of a scene for baritone, composed by Chadwick. Did ever a baritone perform it, in New York or elsewhere?

Our singers must aim for high perfection.

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Weber Revised.

ONE of the few great works that have been successful from the first is Weber's "Der Freischütz." The first performance at Berlin in 1821 was a triumph; very soon the opera was given in all German theatres and, with very unusual speed, it was produced in Paris and London. But Shakespeare never suffered from the hands of managers and actors what Weber suffered from the French and English impresarii. Weber visited Paris in 1826 on his way to London to superintend the production of his "Euryanthe," and there, if the dogs did not bark the "Bridesmaids' Chorus," as Heine said the Berlin dogs did, he found ladies wearing robes Freischütz of black and red stripes; he heard the "Huntsmen's Chorus" at every corner, and, if he had gone to church, he would have recognized the music to which was sung

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De vance l'aurore,
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Adresse tes chants.
Ave Maria, gratia plena.

The French translation of "Der Freischütz" was made by Castel-Blaze; it was a literal and unutilized translation. But when it was given in this State at the Odeon, it made a frightful fiasco. The audience hissed and howled to such an extent that only the overture and the "Huntsmen's Chorus" could be heard. Castel-Blaze was equal to the emergency. He took Weber's score, cut it up anyhow, stuck the parts together anyhow, and worked over it till he had made the thing suit the taste of the public. He did all this in nine days. Success was immediate and "Der Freischütz" rejoiced in a series of 327 performances.

Castel-Blaze, encouraged by this experiment, then set to work on "Euryanthe." The full score was too dear for him to purchase, so he contented himself with purchasing the piano arrangement, and concocting an instrumentation. He inserted some bits from "Der Freischütz," some bits from Beethoven, some bits from Rossini and called his olla podrida "Le Forest de Senart." This was more than Weber could bear. "I will forget," he wrote, "what you have done. I will not say a word more about 'Der Freischütz,' but, for heaven's sake, be contented with that, and stop there." Other protests made both directly by the composer and indirectly through his publisher received no answer. At last Castel-Blaze was goaded into a reply, in which he alleged reasons for his conduct, which could not justify him as an artist, however much they might excuse him as a business man. He talked about the absence of any international copyright laws in those days, and boasted that he had bought forty kilogrammes of scores at Mainz and would do with them what he liked.

Weber, afraid of meeting the author of these arrangements, after a few days went to London. There he found four or five houses all playing "Der Freischütz," all taking the wildest and most senseless liberties. At the English opera house, Braham interpolated the German song "Good Night," and an English polacca. In the second act Agatha sang a trivial Lied, the duet being left out. At Drury Lane, Henry Bishop had been at work, and left almost nothing of Weber's original work. At Covent Garden new characters were introduced, such as a Kelpie from the highlands, the landlord of an inn, and so forth. At the Lyceum the Bridesmaids' Chorus and the Duet were spoken. Poor Weber shuddered wherever he heard the word "Freischütz." Strangely the most extraordinary version ever seen was that given at Vienna, October 3, 1821. The censor had carefully revised the text. The Emperor forbade any discharge of firearms on the stage, the rifle became a cross-bow, the casting of the bullets was transformed into finding some crossbow bolts in a hollow tree. The censor had struck out the hermit and Zamiel. The former became a gentleman who had a fancy for living alone, and Zamiel had to play as "Voice of an evil spirit."

Let Rostand be consoled for the mutilations of his "Cyrano." There are others.

Rhapsodie Hongroise No. 2.

EHRLICH'S Autobiography, Reminiscences or Memoirs, whatever they may be called, contains some interesting passages. One of the most curious is an account of his relations with Liszt and the Rhapsodie Hongroise No. 2.

In 1846 Ehrlich was struggling with all kinds of adversities. He had been on various tours and led a miserable life. Liszt was then living in Vienna, and had expressed some sympathy for Ehrlich. The latter played for the great man, who was then arranging a concert tour in Hungary, some "Hungarian Fantaisies" which pleased him, and requested him as a particular favor to play some of the pieces in Buda-Pesth, as such a performance by such an interpreter might bring in a little honorarium. Some correspondence took place, but it all ended in nothing. In 1851 Ehrlich sent a copy of his Hungarian Fantaisies to the Countess Henckel, who admired them much. In 1852 he was on the road to Paris, and visited Liszt at Weimar, where he was living with the Countess Wittgenstein. Liszt played for him his latest rhapsodie. "But," exclaimed

Ehrlich, "that is the Hungarian Fantaisie that I sent you in 1846, for you to play at Pesth." "What," replied Liszt, "I thought they were motives that you had arranged!" "Yes, motives, but my own."

"Ah, then I shall write on the title page, 'After the motives of Mr. Ehrlich.'"

Next day Liszt was unusually gracious. He took Ehrlich all over Weimar, showed him all the interesting points, gave him letters to Berlioz and others.

The Rhapsodie No. 2 at once became popular, and Ehrlich began to think of claiming some part of the success. He spoke to Bülow, who promised to persuade Liszt to indicate in a new edition of the piece the portions taken from Ehrlich's manuscript. Nothing came of all this. But in 1864 a quarrel took place between Bülow and Ehrlich, and in the course of a heated correspondence the latter stated that no one had the right to describe him as an enemy of Liszt, as he had, so long and with such resignation, allowed him to use the manuscript sent him in 1846. Bülow received the letter in St. Petersburg, and communicated its contents to Liszt, who wrote to Ehrlich the following letter:

"It is very agreeable to me, sir, to comply with your request, and to give without any combat full satisfaction on the ground of the Rhapsodie Hongroise.

"In publishing under this title a sort of patriotic anthology, the character of which I have attempted to fix in my volume on the gypsies and their music in Hungary, I, by no means, claimed a proprietary right as regards the foundation of the melodies, not even in relation to certain peculiarities inseparable from their mode of expression; it was sufficient for me to have the usufruct, and my task of rhapsodist was confined to producing a work as much in that style as possible. In perfect good faith, then, I was authorized 'à prendre won bien partout on je le trouvais'; first, from my childhood recollections, which go back to Bihary and other gypsy celebrities, later to the bands of gypsy musicians of Oedenburg, Pressburg, Pesth and elsewhere, and finally I retained and reproduced in my manner many of the motives and characteristic traits, which, during a score of years, have been communicated to me with kindly profusion, either on the piano or in notation, by the Counts Amadé Apponyi, Szechenyi, Baron Angusz, Fay, M. Egresse, Erkel Doppler, Remenyi—and yourself, dear Mr. Ehrlich. What an embarrassment of riches! I hope, however, to have done passably well with it in the fifteen rhapsodies that you know. They protest resolutely in every tone that I have done no wrong to my

numerous creditors in the domain of the Czardas, among whom I have the pleasure to count you, while assuring you of my sincere esteem for your rare talents and of my affectionate thanks."

F. LISZT.

"Rome, March 30, 1864."

To this letter, written in French, Ehrlich replied in German, to the effect that there was a great difference between using well-known national motives and quiet, original ones which a young composer had confided to an artist, and that he left it to Liszt's own judgment to decide what must be his feelings when he heard these popular rhapsodies, and thought of the days when in poverty and distress he sent the manuscript with the prayer that Liszt would play a portion of them at his Pesth concert. With this correspondence the incident was closed.

Ehrlich adds that to remove all doubts he must repeat that, in all the rhapsodies except the second, the motives are all from an old national Hungarian Lied which served also for dance music, most of which, if not all, had been already printed. For the motives in Rhapsodie No. 2 no one can indicate the source, nor can anyone point to a lied or dance before 1846 in which one of these motives occur. In fact he had played this fantasia in Bucharest as early as 1843.

Ericsson Bushnell in Canada.

The famous American basso will give a song recital in Montreal this evening. He has been engaged by the Ottawa Choral Society to sing the "Creation" and "Walpurgis Night" on the following evening in Ottawa. Mr. Bushnell gave a song recital in Montreal last winter and received many fine notices, among them the following:

Mr. Bushnell possesses a magnificent bass voice, solid and rich. His enunciation is unusually perfect, and the dramatic expression with which he sings is something which in itself, with a much poorer voice, would lend interest and compel admiration. This dramatic spirit gives to all his works a depth of expression, sympathy and warmth which really calls for the highest praise and fully justifies the high artistic position which he holds in America, where he is one of the leading vocalists. The Lied "Irmingard" was certainly a test of all his powers. It would be hard to imagine anything finer than Mr. Bushnell's singing of this lovely selection.—Montreal Star.

Ericsson Bushnell was in excellent voice and sang with force and power. Mr. Bushnell has certainly a wonderful voice, a bass of the richest timbre, with a lower register that is marvelous in its purity and volume. Added to this, the American basso is an artist, a most finished artist, and the manner in which he sang Von Flieitz's "Irmingard" revealed the master that he was. In fact, Mr. Bushnell's reception in Montreal last night was a most enthusiastic one.—Montreal Herald.

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